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ABSTRACT

This guide, produced by teachers and students, departs from the typical approach to language study in that the courses are based neither on a sequential progression of subject matter nor on a chronological view of Latin American history. The primary objective in the planning for both levels of instruction is to develop sociocultural and literary awareness through a variety of student-centered activities. Sections of the guide include material on course descriptions, instructional materials, conversation, grammar, class projects, poetry, letter writing, community involvement, independent study, and various reference materials in English and Spanish including a professional bibliography. The scope of the course focuses on the contemporary Latin American world as it is viewed through the literature of sociology, social psychology, politics and government, economics, and contemporary literature. A functional approach is taken in the development of language skills. (RL)

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SPANISH CURRICULUM GUIDE

Levels IV and V and IV/V Combination

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ACKNOWLEDGEMENTS

The major part of this Guide for Spanish Level IV and V was carried out in the Level IV classroom by students and teachers over the past three years.

We acknowledge with gratitude the work of these students and teachers, which made possible the kind of upper level foreign language program advocated in this Guide, namely, a student-centered socio-cultural and literary approach.

More specifically we acknowledge contribuitons of Milagros Carrero, formerly of DuVal Senior High School, currently of Laurel Senior High School, and of Fern Weiland of Laurel Senior High School. Mrs. Carrero conducted our first student-centered Spanish IV class in 1967-68 and has kept records of activities and of the progress since that time. Mrs. Weiland followed in 1968-69. As the reader of this Guide will note from the content, their contribution to the program is immense.

We also recognize the creative efforts of Patricia Levno of Northwestern High School both in the work for this Guide and in organizing her classes for maximum participation.

The dedication of Rose Marie Felix of Friendly Senior High School in helping with the mechanice of producing this Guide, as well as her contributions to its content, is greatly appreciated.

WE ARE ESPECIALLY PROUD OF THE FACT THAT THIS GUIDE CONTAINS THE WORKS OF STUDENTS, NOT ONLY WORK THEY PREPARED FOR THEIR CLASSES, BUT ALSO TEACHING MATERIALS WITH SUGGESTIONS FOR IMPLEMENTATION. The names of the students whose materials are included in this Guide appear in the appropriate places. We refer specifically to the students of Jane Ahern, Central Senior; of Fern Weiland, Laurel Senior; and of Rose Marie Felix, formerly Oxon Hill Senior.

It is hoped that the teachers will be inspired by this Guide to make their upper level classes truly unique in the language profession. The methodology section of this Guide was prepared by:

Dora F. Kennedy

Dora F. Kennedy
Supervisor of Secondary
Education in Foreign
Languages

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TO THE TEACHER
(This Guide Should Be Shared With The Students.)

This guide is intended as both a resource and a guideline for Spanish Level IV, and particularly Level V. The thrust of our evolving curriculum for upper level foreign language is twofold in that it involves socio-cultural as well as literary content, and in that it is student-centered as well as teacher-directed. Below is an encapsulation of what this thrust implies.

Content is taken from the TOTAL CONTEMPORARY CULTURE

the human condition as related to the country or countries involved.

Contemporary world

Sociology (social classes, etc.)

Social psychology (mores, attitudes, customs, etc.)

Politics and government

Economics

Contemporary literary writings

Language skill program - developed by the teacher as needs of students manifest themselves. Emphasis should be on creative speaking and writing as expression. Work in grammar is taken up as the teacher finds weaknesses, as reflected in the compositions and in the oral phase. In other words, a functional approach.

Material to be used is not only of the factual type, but also of the attitudinal type - delving deeper into the "psyche" of the people. Particular historical events and movements, geographical data, are studied or utilized when necessary to aid in understanding a contemporary situation under study. Such a course is not perceived as a chronological presentation of the country's history.

Current events form a significant part of the program; periodicals subscribed to are usually those published in that country.

Methodology

How is the content to be manipulated?

One might think in terms of successive integrated units, including the grammar phase in each unit. Also, although there is a common set of activities which all are doing, there should be much more individual and small group projects, independent study, the results of which are shared with the group.

Class should be student-centered as much as possible - few lectures by the teacher, except on specific, isolated occasions.

What is "student-centered"?
The student-centered approach is characterized by:

- Teacher-student planning
- Teacher-student organization
- Teacher-student evaluation
- Differentiated assignments
- Self-selected sources of information and group-selected topics for study according to interests and needs
- Organized groups and individual activities
- Teacher not in center stage
- Teacher circulating among different working groups
- Teacher "pulling threads together"

(See description of Unit teaching under Methodology.)

The teachers who have helped to prepare this Guide have led in the development of a student-centered curriculum in our school system. Some of the work of their students has been included in order to show the kind and quality of work possible. Students have also helped to prepare teaching units for this Guide.

Part of Level IV is included since IV and V are similar in many aspects, and similar materials and activities are advocated. (In fact, the Level V curriculum was developed mostly with Level IV students during the past three years.) The difference between IV and V is one of degree, rather than basic characteristics. More sophistication is expected in V, less teacher direction. (Additional parts of Level IV will be added in the future.)

There are several classes each year in which the Level IV and V are combined. At these levels combination classes should not be resisted; in fact, the language department has the responsibility of encouraging the administration to set up such a class when it is evident that a Level V class would otherwise not be possible.

COURSE DESCRIPTIONS AND POLICY STATEMENTS

Spanish IV

The cultural activities begun in Level III are continued in greater depth. The culture of the area is studied from a contemporary, historical and literary point of view. Some Level IV classes read a complete literary work during the year. Students continue the reading of supplementary books from the classroom collection. Foreign newspapers and magazines are used to a greater extent. Speaking activities include discussions concerning material read or heard, oral reports, panel discussions, group presentations before the class. Writing activities include book reports, summaries and short compositions. Films and filmstrips are part of the course. Students are expected to understand with greater facility material heard for the first time. The finer points of grammar are discussed. The aim is greater precision in self-expression and greater empathy for the culture.

Spanish V

In Spanish V the student will delve further into the social, cultural, and literary aspects of the Hispanic world. There will be a class text plus numerous reference texts, pamphlets, magazines and newspapers. Students will engage in reading for literary appreciation. They will be expected not only to participate in class discussions, but also, and more importantly, to conduct such activities in place of the teacher. The work will be centered around broad units dealing with questions on aspects of Latin America, in addition to contemporary world or national problems, and problems pertaining to the local school and community. The reading of literary materials is also included as it fits the theme at hand. All class discussions, panel discussions, written reports, oral reports, debates will be entirely in Spanish. Students will use films, filmstrips and tape recordings in Spanish as further sources of information. Long-range individual projects on special student-selected topics will be expected. Grammar will be reviewed and discussed (in Spanish) as the student's compositions and oral work reveal their weaknesses. A special attempt will be made to invite native speakers from many walks of life to be interviewed by the students. With all the above activities all facets of previously learned skills are combined to increase and maintain fluency in the language.

SPECIAL NOTE

1. The two books listed below should be of interest to foreign language teachers because:
    a) They focus on the teaching/learning process and on the learners
    b) They are concerned with the student-centered classroom. Though not dealing specifically with foreign language teaching, they present a point of

view which is emerging throughout the curriculum.

- Freedom to Learn, by Carl Rogers
  Merrill Publishing Company
  1300 Alum Creek Road
  Columbus, Ohio

- Teaching as a Subversive Activity, by Postman, Delacorte Pub.
  750 3rd Avenue
  New York, New York

2. The following pamphlets are available from the National Council for the Social Studies
   1201 Sixteenth Street, N. W.
   Washington, D. C. 20036
   (Single Copy - $ .25)

   "How to Use Oral Reports"
   "How to Utilize Community Resources"
   "How to Handle Controversial Issues"
   "How to Use Multiple Books"
   "How to Use Sociodrama"

3. The following articles are helpful to the teacher in that they are oriented toward student-centered methodology in foreign languages.

   a) "Fifth-year Foreign Lnaguage Study," Modern Language Journal, April 1967. Author: Patrick J. Esposito.

   b) "Linguistic and Cultural Insights in Advertising," Modern Language Journal, April 1968. Author: Kay J. Hempares.

   c) "A New Option for Foreign Language Students?" NEA Journal, April 1968. Author: Arthur J. Cullen, University of the Pacific, Stockton, California - where the entire curriculum is in Spanish.

   d) "How Relevant Is Your Foreign Language Program?" Modern Language Journal, January 1970. Authors: Caesar Kersten and Vesperella Ott.

POLICY STATEMENT FOR LEVEL V

On April 1, 1970, the Instructional Council of the Board of Education passed a resolution concerning the offering of Language V as semester courses.

The resolution states that schools should have the option of offering language V as two separate non-sequential semester courses, each carrying 1/2 credit.

It will be noted that such an arrangement is not mandatory; the resolution opens the way for such an arrangement if the administration of the school can make it possible by providing a "back-up" course that students could take in case they do not elect both semesters of level V. The implementation rests with the administration and language department of each school.

It should be possible for the students to register for either:

- the first semester only
- the second semester only
- both semesters

From the point of view of instruction, the type of curriculum we have agreed upon for level V lends itself to the semester arrangement, since we plan to work around broad unifying socio-cultural theme, whose culmination can coincide with the end of each semester. We are not concerned with sequential skill development at this level. We intend that the level V guides reflect the thematic approach, in which all projects, readings, classroom activities, will be contributory to a large theme of current significance. Such an approach as a sequential course in a country's history is not the intent of this curriculum, for example.

The question was raised as to whether students would be able to be productive in the course if they waited until the second semester to enroll. The majority of the reports indicated that they did not see this as a problem.

Hence, it is possible to have in a given level V class during the second semester students who have been in the course since September and those who began in February. Because of the types of activities expected, including individual and small group projects, differences in sophistication can be accommodated at this level. Please keep in mind:

THE WORK OF THE SECOND SEMESTER SHOULD NOT AT ALL DEPEND ON THAT OF THE FIRST SEMESTER; EACH COURSE IS A SEPARATE ENTITY.

N. B. A few teachers have asked the following:

If a student cannot enroll in level V because of scheduling problems, is it possible, on an informal basis, for the teacher to suggest readings, etc., for such a student, who would periodically meet with the teacher for a review of such work. This arrangement would carry no credit, of course.

However, it is commendable that a teacher would take the time to help a student in this manner. (See Focus Reports on Teaching of Foreign Languages: No. 1--"Maintaining Foreign Language Skills for the Advanced-Course Dropout," by Frank Grittner, Wisconsin State Department of Education - available from ACTFL)

MATERIALS TO BE USED
(in Spanish IV and V)

The new sequence of materials which will gradually be established in forthcoming years is as follows:

Grade 7 - Español - Comencemos

Grade 8 - Español - Sigamos

Grade 9 - Learning Spanish the Modern Way - Book II

Level III (grade 10 and above)- Galería Hispánica

Level IV (grade 11 and above)- A-LM Spanish Four

Level V (grade 12)- Siglo Veinte and Advanced Spanish Course (grammar)

Level I (grade 9 and above)- Learning Spanish the Modern Way Book I

Schools wishing to change to these materials during 1971-72, or any year thereafter should make this request formally the previous fall when the budget for the following year is being prepared. New schools will receive these materials.

A. SPANISH IV MATERIALS (Those using Lengua Viva follow Interim Guide)

1. A-LM Spanish Four, with tapes (Harcourt, Brace)
   (Not to be used sequentially but as a primary source of both readings and grammar instruction.)

2. Corazón de España, optional for those using A-LM Four

3. Supplementary Readers in Room Library
   Students to continue independent reading program--one book per semester, except in classes designated as Level IV. Consult Foreign Language Inventory for titles suitable for IV/V. Also consult Interim Guide.

4. Class to read one complete work, such as , El Gaucho Smith, Doña Perfecta, La Rana Viajera, Imaginación y Fantasía, or some work chosen by teacher and students and which can be related to today's world. This is optional when using student-centered approach since students should be reading different works as related to their units. Teacher should keep folder on the readings and reports of each student.

5. Expanded Quick-Change Drills (use in lab)

NOTE: A-LM can be used also by a level V class or by a IV/V combination if none of the members have used it as class text the previous year.

B. SPANISH V MATERIAL (Course content must be organized by semester.)

1. Siglo Veinte, with tapes (Holt, Rinehart, Winston)
   (not to be used sequentially but as main source)
   Also Teacher's Manual, containing Methodology and tapescript

2. Advanced Spanish Course. (Pergamon Press)
   (For specialized grammar work needed.)
   These texts can be used in a Spanish IV/V combination if some members have used A-LM Four previously.

Some teachers may wish their IV/V class to have both texts as main references.

C. MATERIALS AND EQUIPMENT COMMON TO IV AND V

1. Room Library readers for independent reading outside of class, socio-cultural and literary.

2. Filmstrips- El Mundo Hispánico, use intensively in both IV and V. Other filmstrips as available. Students may show these as part of reports.

3. Poesía Hispánica - disc and text (in every senior high school)

4. Films at Material Center:

   a. Cada Día sé más - about secondary school in Mexico

   b. La Argentina

   c. La América del Sur

   d. Viaje por el sur de España

   e. Viaje por el Norte de España

   f. La Feria regocijo de Sevilla (accompanies Galería Hispánica)

NOTE: See Materials Center catalog for films in the social studies section. There are numerous films on Latin America in the Materials Center. Since we advocate the use of multiple sources of information, students may use English sources.

HOWEVER, THE MATERIAL MUST BE RENDERED INTO THE FOREIGN LANGUAGE FOR PURPOSES OF REPORTING EITHER ORALLY OR IN WRITTEN FORM. ATTEMPTING TO RE-STATE IDEAS AND CONCEPTS FROM ONE LANGUAGE TO ANOTHER IS A VALUABLE ACTIVITY AT THIS LEVEL, WHEN THERE SHOULD BE A REASONABLY GOOD COMMAND OF THE TARGET LANGUAGE.

Even though an English film is seen, it should be discussed in the foreign language.

5. Reference: grammar, dictionaries, encyclopedias

   a. Ramsey
   b. Cassell
   c. Velázquez
   d. Dictionary of Spoken Spanish (Dover)
   e. Pequeño Larousse
   f. Beyond the Dictionary in Spanish

6. Cultural Photographs
   Set from Holt, accompanying En las Américas

   a. Use for oral testing - describe picture while recording in booth
   b. Use for display
   c. Student may incorporate several into an oral report as applicable
   d. Use for posting in room.

7. Tapes of the legends in Panorama de las Américas (Holt)
   Can be used by individual students working within a unit.

8. Reference Books
   Books for assigned or voluntary reference reading in socio-cultural and literary material.

   See list which immediately follows this list of materials to be used.

9. Magazines and Newspapers

   a. Inter-American Scene - edited by Eric Black, Language Americas Association, Washington, D. C.
   b. Tiempo Hispano - (like Time Magazine)
   c. Sunday editions of Novedades
   d. El Mundo Hispánico - Level IV and V only
   e. Lazarillo - something for all levels

   (All the above have been ordered for all senior high schools.)

   f. Suggest teachers subscribe to the following:

      1. El Periódico - new local Spanish newspaper--$4.50 per year. It is a weekly, each Thursday. (Encourage, but do not require, students to subscribe.)
         2309 Calvert St., N. W.
         Washington, D. C. 20008 - phone 234-7522

         (This newspaper is seeking a more interesting name,

which is to be chosen by contest during the summer of 1970. Hence, it will be known by a different name in the future.)

2. American Foreign Language Teacher
Vol. I, No. 1, to appear in October. Journal is to provide useful information, teaching hints and resources.

g. SPECIAL NOTE: Life en español no longer published. Save old copies for reference reading.

h. España Semanal - available free from Spanish Embassy (not considered objective--students should be informed)

10. Special Maps for Latin American Studies

Please request these for budget in the fall; because of cost, cannot be purchased for each school unless requested: 16 maps on Latin America and Inter-American relations. Backgrounds, history, culture, and problems of today ON TRIPOD STAND.

11. REFERENCE BOOKS FOR USE OF STUDENTS AND TEACHERS IN PREPARING REPORTS AND DISCUSSIONS
(Socio-cultural/Literary phase)

Some of these books are suitable for assigned and collateral reading; others are useful for researching specific topics. The department chairman should make certain that these books remain with the Level IV and V teacher.

SHOULD the school librarian have funds for the purchase of items for various departments, these are the texts which should be recommended to her. The Foreign Language Budget can afford only one Copy of each of these per school. (19 senior high schools)

These have been purchased:

a. Literatura Hispano - Americana Florit (Holt)

b. Ibero-America - Castro (Holt)

c. Ibero-America - Laprete (Scribner's)

d. Del Solar Hispánico (Holt)

e. Cumbres (Holt)

f. Mexico--Sus Civilizaciones y Culturas (Houghton Mifflin)

g. Buenos Aires - (Houghton Mifflin)

h. Hora Actual de la Novela - Alborg (Vol. I-II)

i. Esenencia de Hispano América (Holt)

j. Visión de España (Holt)

k. España y Su Civilización- Ugarte

l. La América Latina de Ayer y de Hoy (Holt)

m. Poesía Hispánica/disc and text

n. Handbook on Latin America for Teachers - Illinois State Department of Education

o. Teaching for Cross-Cultural Understanding - State Department of Education, North Carolina

p. Spanish Letter Writing (Heath)

q. Historia de la literatura española (Holt)

r. Beyond the Dictionary in Spanish

s. Leer, Hablar y Escribir

t. Tesoro hispánico

u. Señor Clark no toma Poca-Cola

Comment on reading level of students:

Texts, which students are to use for reference should in many instances, be easier to read than the text being used for classroom instruction. Otherwise, the thrust toward independent study in the foreign language is frustrated.

12. EQUIPMENT

Overhead Projector

For use particularly by teacher work in checking compositions and grammar work with the class; and by students in illustrating oral reports. (Encourage students to be creative in presenting reports.)

Language Lab in Level IV/V

The most worthwhile activities in the lab for these levels concerns the use of the recording booths.

Exercises which require the reading of passages to imitate intonation, fluency, and pronunciation of a native speaker; activities which require the student to narrate a description of a picture or to relate a story or information; the practice of reading poetry aloud. All these and other activities are enriched by having the students record his performances. The more sophisticated student can appreciate nuances in intonation, pronunciation, or become aware of his degree of fluency.

Group work can be carried on in the lab--individuals can be engaged in recording practice while others pursue their topic. Students can be rotated in the booths. TEACHER SHOULD MONITOR STUDENTS IN BOOTHS.

13. USING THE TAPES OF A-LM FOUR

The recorded materials for Level IV reflect the broadened scope of increased flexibility as compared with lower levels. A complete description of them can be found in the Teacher's Manual.

The script for Oral Reading on the tape is in the student text, Appendix A, page 410. The script for Listening Comprehension and for Vocabulary Comprehension is in the Manual.

The tests after the third unit are obviously comprehensive and rather difficult. It is suggested that the teacher use the material as a class exercise (in Level IV, not V), quite suitable for the lab. Note that at this level students are to be given copies of the listening comprehension test questions.

THE ORAL PRODUCTION SECTION OF THE TAPES SHOULD BE DONE IN THE LAB RECORDING BOOTHS WITH TEACHER MONITORING.

14. THE TAPES OF SIGLO VEINTE

The script for these tapes is in the Teacher's Manual. Use as listening comprehension, imitative reading, to listen to the recorded poems. Have a prepared exercise to be carried out while listening, or as a follow-up.

METHODOLOGY

<u>These items follow</u>

Teaching by Student-Centered Units -- A Schema

Elaboration of Schema

Class Organization for Work

Teaching Units and Resource Units

Helpful Hints to the Level IV/V Teacher

Planning and Implementing the Unit

Tests in Level IV/V

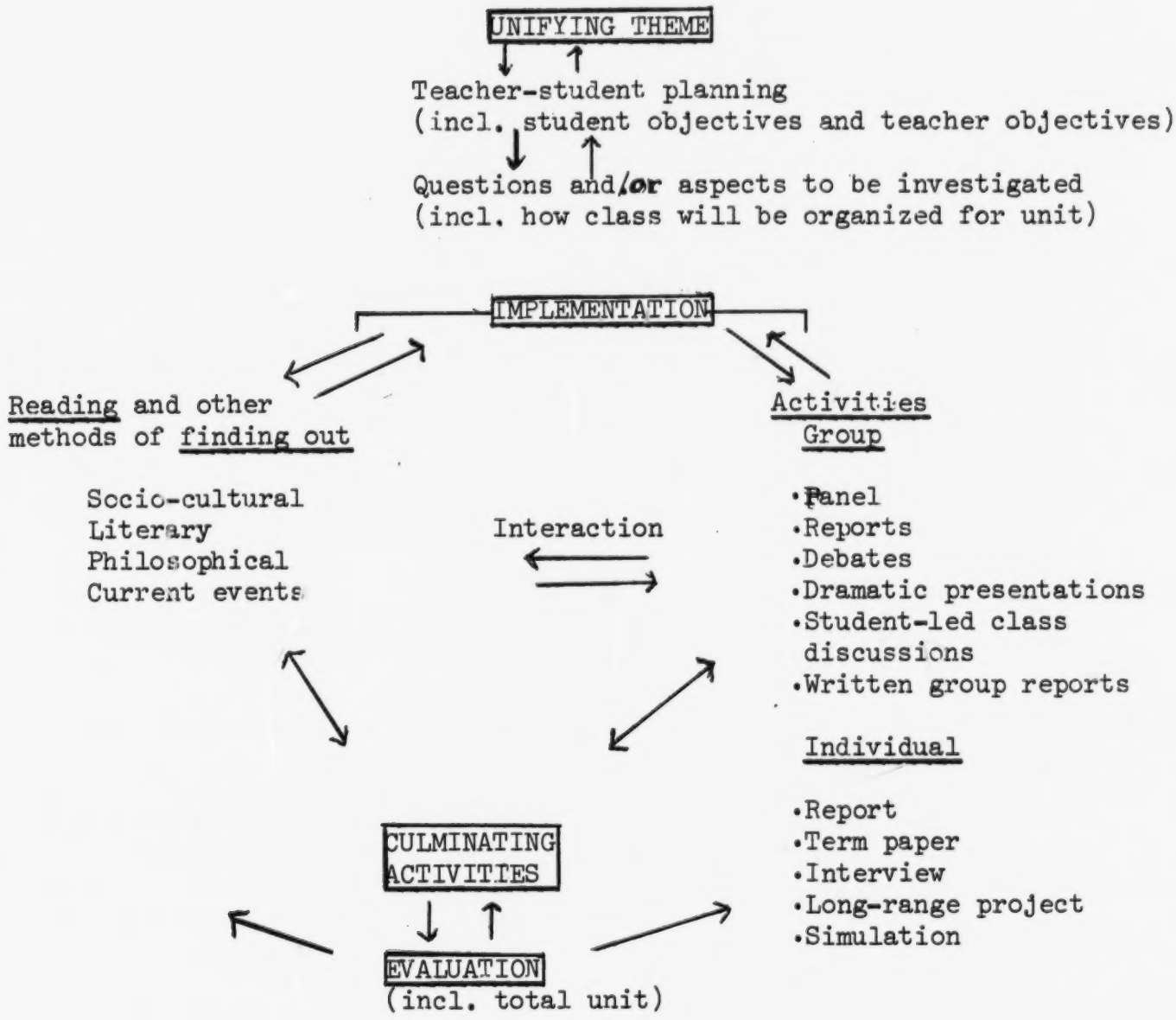
Considerations on the Teaching of Culture

Sample Units:

1. People of Puerto Rico
2. Machismo en contraste con la posición de la mujer hispanoamericana
3. Suggestions for a unit on a relevant topic
4. Unit on Spain

TEACHING BY STUDENT-CENTERED UNITS

Schema



REPRODUCE AND SHARE THIS DIAGRAM WITH LEVEL V STUDENTS

ELABORATION OF SCHEMA

1. Principle should be established that all are responsible for recalling certain designated portions of reports other than their own. The teacher should summarize for the class or "bring together" the main points of each report, pointing out important concepts or facts.

2. Students should receive a number of grades during unit.

3. An important part of Evaluation is student discussion of weak and strong points of the unit as they carried it out. They might ask themselves: How well did we accomplish the tasks we set for ourselves? How well did we resolve the questions asked in the beginning?

4. Students and teacher should evaluate student reports in terms of effectiveness. Reporters should be required to use visual supports, e.g., drawings, pictures, overhead, filmstrips, a source book--and a minimum amount of notes.

5. Standard operating procedure for reporting should be evolved with the students. For example, it is better if the reporter prepares a group of questions for the audience to listen for. These questions might be written on board, or on transparency. The questions are discussed after the report, with student leading discussion.

The treatment of errors in oral reporting should be agreed upon. An effective technique is the following:

The teacher takes notes on errors during report--as inconspicuously as possible--and hands the student the notes after his report. Teacher reproduces errors from all reports (no names) and discusses them with class the following day. The most glaring errors should be discussed with the class during the summarizing period.

N.B. The teacher must not present a condemning attitude toward the class concerning errors, but one of tolerance with positive desire to help students improve. The teacher should admit to the students that he or she sometimes makes errors when speaking Spanish. Students need to have their confidence reinforced as they venture into discussion of "matters of substance". Frequently repeated errors should become the subject of specific grammar lessons.

CLASS ORGANIZATION FOR WORK

Teacher-centered

a. Teacher assigns material to be read, or to be prepared. Teacher follows up by asking questions, leading discussion, directing a class activity.

b. Teacher "lectures" on particular topic; students take notes. This approach can be justified for giving special information to be used later by the class in some other way, and for training in attending lectures at the college level.

c. Teacher assigns and checks written work, gives dictations; returns papers to students who must return them to the teacher in corrected form.

d. Teacher presents enrichment materials such as filmstrips, films, non-projected visuals, uses overhead projector, presents recorded materials, conducts follow-up.

Student-centered or Student-oriented

Teacher organizes class in ways that bring students to the foreground:

a. Teacher makes assignments BUT: Students (either individuals or in groups) are to ask questions, conduct discussions, present filmstrips, present report using overhead, etc. These procedures are executed through long-range student assignments.

b. Group Activities - oral

1. group report - presented to the class by a small group - each member presenting a certain part
2. panel discussion
3. debate
4. dramatizations
5. student-led conversation (pre-assigned topics)
6. simulated radio or television programs, i.e. "meet the press"
7. interview situation
   (Either real or contrived. An example of a real situation: A native speaker from the community has been invited by the class. One or two students could have the responsibility (planned) for interviewing him before the class to be followed by questions from the entire group.
8. informal conversation
   (no conspicuous leader, but subtly guided by teacher who sits among group).

9. students sub-grouped (in class) with leader for each group to discuss a particular topic. Each group leader reports.
10. seminar-type situation which may be long-range with periodic "meetings." Class can be divided into two or more such groups with appointed leaders.
11. simulation, or role-playing in various contexts.

Teacher's Role

In these activities the teacher circulates among groups, or is in the background, planning ahead, contributing as group member, taking note of serious errors to be brought up later. (Speakers should not be interrupted unless it is urgent or unless the speaker himself asks for assistance.) The teacher may also recapitulate at the end of the activity, thus "pulling threads together." Teacher may decide further that a formal lesson is necessary to strenthen a particular grammatical concept.

c. Individual Activities - oral

1. book reports
2. socio-cultural reports (involving use of audio-visual materials also)
3. planning to lead a class discussion, conversation, or seminar
4. giving dictation in place of the teacher
5. preparing for an interview either as interviewer or interviewee

Standards for Student Oral Reports

(Teacher should develop these with class early in the year.)

1. Be certain of pronunciation. Check beforehand with teacher.

2. Anticipate what your audience may not comprehend; brief them beforehand. Put on board list of unfamiliar expressions you will be using. Use wall map to point out places.

3. Have a set of questions you will ask after. Clear these with the teacher. Questions may be given to audience beforehand to give them an idea as to what to listen for.

4. Display properly any visual material. Hold picture up so audience can see. (It should not be slanted toward the speaker. Speaker should be sufficiently familiar with picture that he can discuss it without continuously looking at it.)

5. If using filmstrip or overhead, be sure that equipment works and that you are thoroughly familiar with what you are showing.

6. Be prepared to discuss your report with class.

7. Ask for suggestions for improvement.

d. Group Activities - reading

1. reading assignments given to entire class
2. class reader
3. major work read by entire class
4. class reads intensively together a passage chosen from the assigned reading - perhaps using overhead projector to examine parts of the passage.

Teacher deals with the assignments in a variety of ways, dividing class into two or more groups for follow-up activities.

e. Individual Activities - reading

1. student selects, with teacher guidance, his own reading material from the classroom library (supplementary reading)
2. student is assigned reading for a particular class purpose (literary or informational)
3. student does research type reading as part of voluntary or, assigned project
4. student practices reading aloud for: poetry, a play, or as "news" commentator

The Student Purposes for Reading in Level IV/V

- reading for information of all types
- reading for pleasure
- reading for development of literary appreciation and awareness

The student should have the opportunity to read and use:

- socio-cultural texts
- reference books - encyclopedias
- novels
- short stories
- essays
- plays
- poetry
- biographies and other nonfiction
- pamphlets on diverse topics

- current periodicals and newspapers
- dictionaries - monolingual and bilingual
- materials in keeping with individual interests: science, music, art, etc.

f. Group Activities - writing

1. assigned compositions, discussed and gone over in class after being individually checked by the teacher. Overhead projector lends itself to this activity.

2. class creates a composition together, with teacher guidance

3. or, teacher gives words or phrases around which composition is to be written

4. class together translates into the foreign language a foreign passage, previously rendered into English by the teacher. Comparisons with original are made. (Overhead or chalkboard)

5. dictation

6. several collaborate on a written report

7. writing and editing class paper or other publication to be read also by students in other classes

g. Individual Activities - writing

Student writes:

- reports
- summaries
- long-range report - special project
- change ending of a story
- article for school paper (school paper staff might be persuaded to have a foreign language column)
- material for student paper or other student publication
- short story or poem
- "paper" - centered around assigned topic, or one chosen by student, as related to current work of the class
- letters - formal and informal
- other types of compositions as work and needs of class evolve, e.g., describing a visual representation or picture

From the beginning of school the teacher and the class must develop standards for reports, summaries, booklets, themes, "papers," etc.

h. A wide range of special individual projects should be suggested to students. Each student should be encouraged to submit one such project during the semester which should involve:

initiative
research-using both English and foreign sources
organizing
writing

Project to be submitted entirely in foreign language, appropriately designed and illustrated.

The report of such a project should include the following basic parts:

Cover - illustrated in some manner
Table of Contents
Foreword or Preface - expressing the purpose
main text with illustrations or drawings
stated sources of information
Index - when appropriate

NOTE: A project could involve physically creating something, also writing and producing a play to illustrate a large theme or topic.

Each student who is working on a special project during the year might present, from time to time, to the class a report on his findings.

The teacher should keep a list of the students and their projects. Each student should feel that during the year he can serve as a "resource person" should the class need the types of information he has been investigating.

i. Evaluation of the program (above and beyond testing) and activities must be made periodically by the teacher with the students. Suggestions for improvement should be elicited. The discussion of these matters, of course, must be in the foreign language.

j. In the advanced levels, as in earlier levels, it is still psychologically preferable to have more than one type of activity during most class periods. The nature of the work being carried on will be a factor. However, the teacher who conducts a one-activity class period for weeks on end should be questioned.

TEACHING UNITS AND RESOURCE UNITS

In this Guide and in the Level IV/V curriculum the term unit refers to a way of implementing content for maximum student involvement, in the manner advocated for many years in social studies methodology (it can involve a literary or socio-cultural unit). Hence, we do not refer to the term unit as used in language texts to represent a convenient division of content for efficiency of presentation.

A unit in the context of the curriculum espoused herein cannot really exist without the learners. It is not intended as a static outline, but as a set of loose threads which must be woven into a whole fabric by students and teacher working and planning together. THE TEACHER MUST CONSTANTLY PULL THE MATERIAL TOGETHER AS THE UNIT EVOLVES. Let us consider our Level V curriculum, and to a more limited extent, Level IV, as "un estado libre asociado de estudiantes y profesor." This does not mean that there are no standards. Standards are evolved with those whom the standards affect, as "covenants agreed upon."

Some of the sample units in this Guide are of the resource type only; that is, they give organized information and suggested sources. The teacher renders a resource unit into a teaching unit by setting up its implementation with the students. Sample teaching units differ from resource units in that they contain suggestions for organizing the class into activity and interest groups for the purpose of implementing the unit. It must be understood, however, that no "prepared" unit is intended to be carried out as is. It is merely a point of departure, a framework on which to build. It is a "pre-plan." NO UNIT SHOULD BE LAUNCHED WITH STUDENTS UNLESS THE TEACHER HAS PRE-PLANNED IT. Teacher-student planning must be preceded by teacher pre-planning. Presenting a list of questions to the class with the remark, "This is what we will be studying," is not in the spirit of unit teaching, however. Nevertheless, when both teacher and students are not experienced in teacher-student planning, they may both agree that it would be desirable to begin with the teacher's list, with items which they may wish to add.

The topic for the first unit of the semester may be suggested by the teacher, if the students are not yet ready to make this decision. The teacher may use the units in this Guide as suggestions, such as, The People of Puerto Rico, or the unit on Machismo or Venezuela, since these are already in the pre-planned stage.

Because of the number of countries in the Hispanic world, there is a tendency to think of possible units in terms of countries, i.e., Mexico, Chile, Argentina, etc. The teacher and students should also think in terms of broad topics which would cut across national boundaries, such as the list which follows. However, the "country" approach should not be eliminated since we need to rectify the misconceptions held in the United States that "Latin America" is one country, thus ignoring the cultural diversity of the Hispanic world. Also the element of cultural contrast between Latin America and Anglo America cannot be ignored.

There follows a list of possible topics for units, which is merely suggestive, not exhaustive. In units of this type sub-groups or committees could be formed to investigate the topic as it applies to specific countries. For example, it was found in pre-planning the unit on "Machismo and the Position of Women," that the diversity of practices and attitudes among the countries is considerable.

Items in this list can also be used as long-term projects for individuals or small groups. Each level V student should choose a long-term project for the semester, or be involved with a long-range project in a small group, such as two or three students collaborating.

In keeping with the idea of relevance, some units may involve problems dealing with the contemporary world, national, local, or school. This kind of unit has been found to be very successful in launching a group at the beginning of the semester. In pilot classes, in which the student-centered curriculum has been developed, *teachers have consistently reported that students participate to an unusual degree (compared with other foreign language classes) when the topics concern issues in which they are truly involved, or about which they have strong opinions. The observer of such classes has the impression that the students have almost forgotten they are speaking a foreign language!

* Mrs. Fern Weiland, Laurel Senior High School
Mrs. Millie Carrero, formerly DuVal Senior High School
Mrs. Patricia Levno, Northwestern Senior High School

List of Possible Unit Topics,
Cutting across National Boundaries
(May also be used as long-range individual or small group investigations or projects.)

- Class consciousness or structures
- Church - State relationships and conflicts
- The Military - good and bad
- The North American in Latin America (Los gringos)
- Discrimination in the U. S. with regard to Hispanic peoples
- Machismo and the position of women
- Machismo and the cult of "Male Superiority" in non-Hispanic countries
- Protestant movement in Latin America
- Revolutionary movements (current and historical) - U. S. and Latin America
- Family name systems in Hispanic culture
- Youth - problems, orientation, activism - U. S. and Latin America
- Population explosions - socio-economic conditions
- Industrialization
- Family Structure
- Social customs - male, female relationships
- Recreation - adult, youth, child
- Education in Latin America - contrast with U. S. public education philosophy
- The Mexican Revolution
- Los Chicanos
- The Cuba Experience
- The Arts in Latin American Countries
- Sources of hostility between Latin America and Anglo America

- Communication - radio stations, television, telephone systems
- Humor in Latin American and Spanish literature
- Death theme in literature
- Sports in Latin America
- Latin Americans in U. S. athletics
- Racism and prejudice in Latin America and U. S.
- Modern Spanish theater

For orientation to deep culture see Latin American Handbook for Teachers, Illinois State Department of Education, and "Performance Objectives for Teaching Cultural Concepts," Foreign Language Annals, May, 1970, pp. 566-578. Author: Ned Seelye

Suggested Long-Range Projects for Individual or a Small Group

1. Select a country for individual report on interesting and original details, (i.e., clothing, music, food, character of people, attitudes, personal interpretation, realia, visual or creative work)
2. In-depth study of an author, or literary trend
3. Outside reading (novel or some complete work)
4. Literary magazine (compilation of students' work)
5. Newspaper production
6. Term paper (one central theme to be explored during the semester
   (What are the problems in L. A. today)
   (The attitudes of the Spanish people seen through ads, or comics or cartoons)
7. A comparative study of content of advertising in Hispanic magazines and newspapers versus American
8. Comparative study of content, format of foreign telephone directories and American (Prince George's County public library carries directories of foreign cities in its regional branches.)
9. Annotated bibliography of Children's books in Spanish. The student must read the books, prepare brief resumé and comment and give recomendation for age groups (Contact: The Children's French and Spanish Libraries, 4954 MacArthur Blvd., N. W., Washington, D. C.,

20009. Phone 265-7115, also Public Library.)

Helpful Hints to Teachers of Level IV/V

1. View yourself as the organizer of learning experiences, not a dispenser of information.

2. Set up the situation so that the students must find the information; you are their guide and helper.

3. View the curriculum as an integrated whole within a flexible framework. Encourage your students to do likewise, and discuss this entire section on methodology with them. HAVE AN OVER-ALL PLAN FOR THE SEMESTER.

4. Relate activities being pursued at any given moment to a central, unifying theme.

5. Treat students who have investigated a topic as "resource persons" to help someone else with the same topic.

6. Consider the term Activity as refering to any act engaged in by students in their pursuit of the tasks of a unit--it can involve listening, speaking, reading (all types of material) writing (from grammatical exercises, when necessary, to the writing of term papers, articles for newspapers, poetry; the term activity also encompasses debates, panel discussions, interviewing, going to a local establishment to "find out," viewing a TV program, a film, listening to a radio program, dramatic presentations, etc.

7. Conduct teacher-student planning and evaluation phases of the unit in either English or the foreign language. The justification for the use of English is that maximum participation is needed to implement these phases. Make this judgment according to the level of sophistication of the class.

8. Borrow books from both local and school libraries to be used as sources in your classroom. Ask your school librarian to help you find sources in the pre-planning stage.

9. Call cultural office of embassies when points of usage or information need clarification.

10. Save old periodicals from year to year since they contain valuable articles not found in books. (Ask the librarian of your feeder junior high schools to send old copies of Life en español. This periodical is no longer printed.)

11. Keep a folder on each level IV and V student, to include special works such as term papers, book reports and other reports, some tests.

12. Use classroom time both for group work and for oral reports and other presentations. Do not expect class to obtain all information outside of class. The reference materials should be in the room and during part of each period class should be working in groups. Some class periods may be divided into work-period and reporting period.

13. Reconvene class each time they have worked in groups, in order to keep the goals in mind and to clarify any problems. This should be done a few minutes before the bell rings. Teacher may ask for report from each group.

14. Have each working group organize itself with chairman and division of labor.

15. Seek collaboration with social studies, art, music, and English departments, and any other department in the School which might help to implement a unit, e.g., the Home Economics Department for a unit on foods.

16. Try to use proper foreign language terminology for references to class activities. Below is a basic list:

charla - "a talk"
informe - term paper
entrevistar - to interview
investigación
controversia
conferencia - a lecture
anotaciones - footnotes
discusión a cargo de un panel - panel discussion
debate - same
bibliography - same except for spelling
unidad - unit

PLANNING AND IMPLEMENTATION

Below are several discussions by teachers who follow the format of unit teaching. The first one presented is a step-by-step elaboration of the process of working with a student-centered class. The novice is urged to study this discussion carefully before launching a unit with the class.

Planning and Implementing The Unit

Ann Bittermann
Crossland High School

A Bit of Philosophy

From the very beginning it is important for the students to feel that they are going to help make the decisions about what they study in Level V and how they go about it. Discovering many aspects of a topic can be exciting and rewarding when the students themselves are involved in the total process of learning--when they are responsible for all levels of planning the work instead of simply following the directions of the teacher. It may be helpful for teachers to remind themselves that learning takes place in many different ways and that students often learn more from independent study of various types and from each other than they do from a teacher dispensing knowledge in front of the class. In fact, many educators believe that few things of real value can be taught; they are instead learned in a number of ways in and out of school, and that the role of the teacher should be that of helping students learn instead of teaching them. Perhaps in the past we have put too much emphasis on trying to teach students what someone decided they should learn, instead of finding out what students are interested in learning and then being facilitators of this process.

Because students have often had no opportunity in all their years of schooling to participate in real planning, the teacher may find at first that the students are slow to make suggestions, or that the suggestions follow the general patterns of learning that the students have previously been exposed to. The teacher needs to be patient, remembering that these habits have been formed over a period of many years, and that this new freedom won't be immediately grasped by the students. In the beginning the teacher may need to ask questions and make a few suggestions when the ideas seem to bog down, but he should also remember that pauses for thinking during the planning stages are normal and desirable. If the teacher rushes in with too many ideas to fill the pause, the students will get the impression that the teacher doesn't really intend to give them this new responsibility for learning.

Choice of Units

The students may wish to choose one of the topics from the list in

this Curriculum Guide, or they may prefer to suggest a topic of their own. Once a choice has been made, the next step is to decide what they would like to find out about this topic. "Brainstorming" may be a helpful device here. A student could go to the board and list all of the aspects of the subject that the other students name as rapidly as ideas come to their minds. When all ideas have been exhausted, the list can then be narrowed to a workable number according to student interest.

It should be emphasized that beginning with this stage, the teacher may have doubts about the wisdom of the students' plans. This is natural, and particularly as the students grow in their new freedom, they may want to follow ideas that are very different from the pre-conceived ideas of the teacher. If the teacher feels that things are going seriously astray, he may need to ask a few questions to help guide the thinking, but generally it is better to let the students discover the deficiencies themselves. Sometimes the teacher's fears are groundless, and the students' plans work out very well. Other times they may not turn out well at all (but hasn't every teacher experienced this with his own plans?), but as a result of this "flop", the students may have learned some things about planning that will help them in the future. We often learn more from so-called failures than from successes. It is also important to recognize that what the teacher regards as a "failure" or a poorly-executed plan may not necessarily seem that way to the students, and after all, we are hopefully involved in a student-centered class.

Sources of Information

After the students have decided what things they want to investigate about the general topic, the next question is to locate sources of material. This is where the teacher can assume the role of a resource person, posting a list of the references from the Guide, and suggesting other sources, both English and Spanish for the students to investigate. These sources might include books, periodicals, films and filmstrips, and people.

It is often interesting for students to investigate the same topic from the point of view which exists in our country as well as the foreign viewpoint. For example, when studying class structure in a Hispanic country, they may want to find out if classes exist in the United States. Or when learning about the European concept of educating an intellectual elite group for leadership, students might find it interesting to contrast our ideal, educational opportunities for everyone, and each student's "right to fail." The Reader's Guide is a good source for current articles on this kind of subject.

Gathering the Material

Next the students need to decide on the division of work. Do they feel that there is a common body of knowledge about the subject that all should learn about, after which each could choose a particular aspect to investigate? Or does the material lend itself to several students working together on an area of interest? This decision may be a difficult one to

make until there is more familiarity with the subject, in which case the teacher might suggest that the students postpone their decision until they have spent some time reading and getting acquainted with the materials. When the students are ready to make a decision on the area they wish to pursue, the list of these topics together with the students' names should be posted so that everyone understands each person's responsibility.

Sharing of Information

The sharing of the material with the class is the next thing to consider. In what form would the students like to hear about the information their classmates have found? This might take the form of class discussions, panels, special reports, oral and written debates (if the subject is controversial), question and answer sessions, skits--or any other ways the students may suggest. It is important to point out here that the information is to be shared with the others in the class, not just with the teacher. The students also need to decide for what parts of this information they will be held responsible.

At this time it is advisable for the students to make out a schedule for their "reporting" to the class. These dates should be spaced at various intervals throughout the unit, rather than having them come all together at the end. This schedule should be posted too, so that it is clear to all on what days the students are free to study independently, and on what days there will be planned activities. The teacher may suggest that they include time for clarification of problems common to all, short class discussions of general progress, standards of preformance and reporting, etc. The schedule should be kept flexible, particularly at the beginning when the students are feeling their way in this new freedom. As they work, they may find that there is not enough material in the area they have chosen, or they may find an area that interests them a great deal more than the one they chose at first, and would like to change topics. This is part of the excitement of learning, and students should feel free to follow their desires as long as they don't interfere with the plans of another student.

The "Culminating Activity"

After the activity schedule has been determined, the students need to decide upon "a culminating activity"--something that will tie together what they have learned and give them a feeling of summing up their impressions. They might decide to write a short paper about their impressions--a personal, subjective paper reflecting their feelings about the subject rather than a factual-type paper. How do they feel about what they have found out? Did they find anything really surprising or puzzling? Did their attitude about the subject change as they studied? Or they might choose to write a "position paper", if the subject is appropriate for that. They might like to contrast the foreign and American points of view, and the reasons for each. Sometimes they might prefer an essay-type exam with the teacher giving them a choice of several broad topics to discuss based upon individual research and class activities.

Grading

The manner in which the work is to be graded will be an important consideration in student planning. It is better to have several grades throughout the unit, perhaps a quiz on some of the common reading for all, and on some of the reports, instead of just one grade at the end of the unit. Students should discuss this part freely, and they should have a clear understanding of the basis for their grades and whether this will reflect what they have learned.

Final Evaluation

This is the last activity of the unit, and one of the most important. It is only necessary to mention in the planning session that an evaluation will take place, since it obviously has to come after everything is finished. This evaluation, as well as the beginning planning session, would probably be done in English, so that the students can express themselves very freely and be sure of how the others feel about the unit. They will want to discuss what they have learned, the methods used, the activities in class, and what they would do differently next time. If they feel that some parts of the unit were weak or boring or poorly developed, they should say so, since this recognition and honesty is the basis for improvement in the future. The teacher may find to his surprise that what he considered a rather poor unit was regarded as just the opposite by the students, or vice versa. As he listens to the comments, the teacher can learn much about these different points of view, which can help him gain an entirely different perspective of the whole learning process. Thus this type of interaction can be as valuable for the teacher as for the students, and can create a stimulating atmosphere of pursuing ideas, learning together, and sharing interests--an atmosphere that too seldom exists in the traditional classroom.

MY SPANISH IV CLASS OF 1968-69

Fern Weiland
Laurel Senior High School

In Spanish IV my underlying objective was to create a better understanding of the culture and the people of Spanish-speaking countries -- always using and reinforcing the language skills of the previous years.

My situation was unique because I had half a class who had not studied at the third level. Therefore, our first unit of work was a grammar review and preparation of original plays based on the stories of Cuentos Alegres. Each student who came directly from the second year was assigned a story-for dramatization. Those who had already read the stories assisted in presenting them. One student wrote an original satire. / Comment from Supervisor: How much better than merely to assign stories for reading and answering questions. /

At the beginning of the year the class was told about writing a term paper. The topic was: WHAT WE HAVE TO KNOW TO BETTER RELATIONS WITH LATIN AMERICA. Part of their bibliography was to consist of clippings from current periodicals. The other part was to be from current books. Also to be included in the appendix were the summaries of the talks given by our native guest speakers. These speakers appeared in class each month as our resource persons. (I taped each talk for later use.)

My point of departure was the psychology of the Spanish people (Ugarte: España y su civilización.)

The expansion and application was implemented through the following units: (order varied)

1. Geography and History (El mundo hispánico filmstrip)

2. Literature: Corazón de España
   Marianela (through penetration)
   Poetry

3. Sports: la corrida de toros

4. The New Generation: (Juventud de la América latina -- filmstrip and tape at Materials Center)

5. CURRENT problems: (newspapers, magazines, España semanal)

6. Holidays and Religion

Grammar was interspersed by worksheets, drills, on such subjects as the subjunctive, "ser y estar", imperfect and preterite, and others as needs were judged by weaknesses in speech and writing.

Within the units the students wrote a composition a week or some other creative written material (Play, poem, etc.)

Every other week oral reports were given. Time was given to informal discussions on problems of youth, suicide, capital punishment, charity, etc. Students took turns directing round table discussions.

ONE METHOD OF ORGANIZING A STUDENT-CENTERED

SPANISH IV CLASS

Patricia Levno
Northwestern High School

The detailed description of classroom organization given below is extremely helpful for the Level IV teacher. It represents a large step in the direction of a more fully student-centered situation advocated for Level V. Thus, it is a "good place to start," both for the students who may have come from totally teacher-directed situations, and for the language teacher who is new to the student-centered approach.

Students who have had this kind of experience in Level IV should have few problems adjusting to the greater freedom and responsibility placed on them in Level V.

For the sake of orientation and organization at the beginning of the school year each student is given a dittoed sheet of typed activities which will be engaged in on specific days of the week. For example, the sheet is divided into days of the week as follows:

lunes	martes	miércoles	jueves	viernes
Literatura	Informes	Gramáatica	Discusiones	Composiciones o exámenes
(Corazón de España)	Sobre artículos (España semanal, etc.)	(Lengua viva o Adams o cuaderno)		

The students are told that this is not a rigid schedule of events but rather an effort to organize and orient activities, and that obviously some activities will spill over into subsequent days depending on the type. The students are then given a syllabus of reading selections from the literature and grammar books corresponding to specific dates which encompass the entire school year. I then tell them that they will be giving reports on articles from hispanic newspapers and magazines alternated with individually selected demonstrations, and that each week they will choose as a class the topic for the Thursday discussion.*

The specific manner in which these classroom activities are conducted is as follows:

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* Discussions may pertain to the school-community, world problems, national scene, adolescent life and problems, etc. They need not be confined to the Hispanic World. ... Editor

On Mondays we begin to discuss a reading selection (literature) in class. Since the students have their syllabus, they know the weekend before what they must read for that specific Monday. They come prepared after having read it. Before starting the reading selection one of two things happen: either I give a short background report on the historical context in which we find the literary work and on the author, or a student chosen in advance does so. After this, we usually listen for four or five minutes to the tape corresponding to the selection and then I call on individual students to read aloud. (I try to have each student read a paragraph at the end of which I correct him.) They do not usually read the entire selection since most of them are quite long. As they read, I ask them questions about their personal reactions to what they are reading and I try to relate the happenings to their own lives. After about ten minutes with this activity I ask for someone to give a résumé of what happens in the story. I then ask the students about their reactions to the events in the story. At the end of the class I give the students ten minutes to look over articles found in Spanish newspapers and magazines and to choose which ones they will report on the next day.

On Tuesdays each student gives an oral report on his article using note cards. The students either stand at their desks or go to the front of the classroom. I sit in the back and take notes on their errors and as each finishes I comment on the article and encourage others to do so. Then I hand the student the sheet of errors which I found. This activity usually takes a full hour. On those Tuesdays when they give demonstrations or extemporaneous speeches we follow the same procedure as with the articles.

On Wednesdays we go over a specific grammar chapter consisting of the discussion of a reading selection and the review of certain assigned exercises. Just before the end of the class period, I ask the students what they want to discuss the following day. We make a list of topics and they choose the one they want for the following day.

On Thursdays we form a semi-circle; I start the discussion by posing the chosen topic to the class and asking them a question or two about it. They continue from that point, discussing their ideas. If there is a lull I will ask another pre-planned question. The students respond very well to this type of classroom climate. As they discuss I write down their errors on a ditto and make copies of all errors and distribute them to the entire class the following day. At the end of class we as a group decide on a composition topic for the following day. It usually concerns the Thursday discussion.

On Fridays the students either write a composition in class or take a written test on the weekly material. This activity usually lasts thirty-five to forty minutes after which we begin some other either planned or extemporaneous topic.

Throughout the year I or students who are wither native speakers or who have traveled to a Spanish-speaking country show slides to accompany the activities of the class.

Tests In Level IV/V

The Level IV/V teacher is faced with the almost limitless array of testing possibilities, to cover the diverse activities advocated in this Guide.

A word of caution is in order. Tests which require an entire class period should be rarely given. It is still true in these levels that more frequent but shorter tests are preferable. (For example, progress tests along the way as the class works on a unit.) The principle of reinforcement also continues to apply, i.e., after the papers have been collected, the teacher should go over the test briefly, eliciting answers from the class. This procedure insures that students leave the class knowing what their errors were.

Types of Tests Possible in Level IV/V

- Essay
- Reading comprehension, including interpretation skills
- Listening comprehension
- Writing as expression
- Vocabulary - only those requiring students to define the words in the foreign language
- Complex structure and grammar
- Translation - including (oral) interpreting skills--such as simultaneous translation
- Tests requiring impromptu oral presentation - using recording booths
- "Facts" tests

↓

All involving socio-cultural and literary materials

NOTE: Differentiated tests should also be given since there will be groups working on different aspects of a topic.

The Teacher might prepare different tests for different groups, or designate on the over-all test which parts are to be answered by separate groups and which parts by all.

SEE: Modern Language Testing by Rebecca M. Valette, Harcourt, Brace and World, New York, 1967. (on professional shelf of each school library)

Considerations on the Teaching of Culture

The term "culture" as used in language teaching usually refers to three main kinds of material with respect to the poeple under study:

1. their finest achievement in art, music, literature, science, etc.

2. history, geography, industries, politics

3. the anthropological concept of culture--patterns of belief and behavior of a speech community

In a socio-cultural/literary curriculum advocated for Level IV/V the students are dealing with <u>all</u> of these aspects. <u>It is the curriculum</u>.

Spanish teachers have a particular mission in our culture--that of helping to dispel among our citizeny the deeply entrenched myths and false generalizations held by North Americans concerning Latin America. At least those of our youth who study Spanish should emerge with more sophisticated attitudes and a greater empathy.

Spanish teachers must recognize the <u>primacy of the contemporary culture</u> for elementary and secondary school students. We do not begin with the past and come forward; rather we begin with the present and go back as the need arises to understand a contemporary topic. (The detailed historical chronologies are for those who will specialize in the foreign language. THIS IS NOT THE MAJORITY OF THE STUDENTS IN OUR LANGUAGE CLASSES.)

One of the most thorough and empathetic researchers in the field of the Hispanic culture is H. Ned Seelye, Northern Illinois University. Teachers are refered to his <u>Latin American Handbook for Teachers</u>, sent to every school, and his article in <u>Foreign Language Annals</u>, "Performance Objectives for Teaching Cultural Concept," May 1970. See also, "Suggestions for Developing More Positive Attitudes toward Native Speakers of Spanish," in <u>Perspectives for Teachers of Latin American Culture</u>, Illinois State Department of Public Instruction, Springfield, Ill. (1970)

Below is an example of how cross-cultural images differ.

IMAGES OF MEXICO DIFFER

> Significant differences exist among the ways in which elementary social studies textbooks and elementary teachers in the U. S. view Mexico as compared with the views possessed by Mexican teachers. According to a recent doctoral study completed at the University of Connecticut by Robert D. Kranyik, Mexican teachers tend to see their own nation as characterized by marked progress and modernization in its economic, technical and educational aspects, while teachers in Connecticut are barely cognizant of Mexican advances in the past

twenty years. U. S. textbooks, however, are apt to stress the theme of a changing Mexico, although they do not always mention the ideas deemed of primary importance by Mexican teachers.

When asked about Mexico's contributions to the world, Connecticut teachers frequently mentioned art work, and agricultural products such as corn and vanilla. Mexicans, on the other hand, were much more prone to list political and social ideas.

Textbooks were generally positive and comprehensive in their comments concerning Mexican life and progress, although the picturesque was given marked emphasis. Areas of possible controversy, such as the role of religion in Mexican history and present-day life (except for the existence of many fiestas with a religious basis) and the difference between the Mexican and American types of democracy, were usually avoided. Considerable amounts of space were allotted to the Pre-Columbian and Conquest periods of Mexican history, in contrast to the Mexican insistence that a strong emphasis should be placed upon the reforms of Juarez and the Mexican Revolution.

---From Phi Delta Kappan
January, 1966

Sample Teaching Units

Sample teaching units based on topics follow: "Machismo en contraste con la posición de la mujer hispanoamericana," and "The People of Puerto Rico." For sample resource units based on countries see the sample unit on Mexico in the Siglo Veinte section of this Guide, and the resource unit on Venezuela in the section of this Guide containing samples of students' work done either alone or in collaboration with a teacher.

Suggestion for a Unit on a Relevant Topic
(partial outline)

Los Chicanos

Objectives

Students:
Teacher:

Questions we may wish to investigate;
Who are the Chicanor?
What does this mean: "Tío taco is dead"?
What does "La Raza" refer to?

Does the Chicano want assimilation or cultural isolation?
What may be the origin of the word Chicano?
What is "mex-tex"?
Investigate the Brown Berets of Los Angeles
What is the GI Forum?

Possible Sources

National Educational Council for Mexican Americans
U. S. Office of Education - Spanish Bureau (Mario Rodríguez)

Books: The Mexican-American People, the Nation's Second Largest Minority, by Dr. Leo Grebler, UCLA economist (check public library)

See Newsweek June 29, 1970 issue

Research Time, Life and Newsweek in school or public library

The above is a skeleton on which the teacher might build to develop the outline into a full teaching unit, with activities, and evaluation.

LEVEL IV,V, OR IV/V

TEACHING UNIT: THE PEOPLE OF PUERTO RICO

Milagros Carrero
Laurel Senior High School

It is suggested that the teacher obtain on loan either from the Prince George's County Library System or from the school library books that can be used as reference materials for this unit.
STUDENTS MUST RENDER INTO SPANISH ALL MATERIAL FROM ENGLISH SOURCES.

I. Objectives

A. Student objectives

1. To know who the people of Puerto Rico are; what they are like, their culture.

2. Others expressed by students.

B. Teacher's objectives

1. To help the students find out for themselves about the people of Puerto Rico.

2. To change some negative attitudes that some students may have about the people of Puerto Rico.

3. To help the students understand about the culture and the people of Puerto Rico.

II. Methods

The teacher should get together with the class to plan the Unit to reach the goals stated. A list of topics to be investigated by the class should be evolved at this time. Also the activities to be carried out should be planned.

The following is a list of topics that may be of interest to students (keep in mind that the teacher and students should evolve their own. This is merely a guide.)

1. Location of Puerto Rico

a) Climate, number of inhabitants, size of the island, cities, etc.

2. People

a) Race, religion, customs, way of living, family structure, personality.

b) Why do Puerto Ricans leave Puerto Rico?

c) How does it affect them when they come to the United States?

d) Life of the Puerto Ricans in New York.

e) The family intelligence service (Rand, The Puerto Ricans, page 54, in the Prince George's County Library.)

f) Life in San Juan.

g) Important people

(1) Politicians
(2) Ball players (sports)
(3) Wrters and artists

h) Compare Puerto Ricans in New York with other minority groups in the United States.

i) Discrimination -- "el barrio."

3. Government -- meaning of "Commonwealth" status. (La América latina de ayer y de hoy, pages 300-303.)

4. Operation Bootstrap vs. poverty.

5. Literature, art, music.

6. Relationship between the United States and Puerto Rico -- past, present, and future.

7. Attitudes of Puerto Ricans towards Americans.

8. The question of statehood, and "El estado libre asociado de Puerto Rico."

9. Spanish influence in contrast with American influence -- in what spheres does each culture operate?

III. Activities

1. The students may want to work in groups for investigating, panel discussions, or group reports.

2. Individual reports -- These reports can be followed by a quiz from the student reporting to the class. Also an oral discussion is expected in which the whole class participates.

3. A dramatic presentation which portrays the everyday life of the Puerto Ricans would be very interesting to the class.

Highlights of this activity should be:

a) The Puerto Rican speech habits

b) Idioms

c) Attitudes

d) Foods, etc.

4. Resource persons -- There are always individuals who can come to talk to the class. A good procedure for this activity is the following: a group of students from the class should interview this person, asking him the questions which the class wants to know. This should be carried out in a very informal manner. For example, the Commissioner of the Commonwealth of Puerto Rico, stationed in Washington, is most willing to visit classes. In addition, the visitor need not always be a distinguished person; citizens from all walks of life should be invited.

5. Term papers --This can be a culminating activity for the whole class or for individuals.

6. Films about Puerto Rico are available from the Commonwealth Office, Washington, D.C.

7. There are two cultural organizations in the metropolitan area which can be of help to classes studying this unit.

   a) La sociedad cultural de Puerto Rico
   Box 1355
   Washington, D.C. 20013

   b) Puerto Rican Society -- for information on b write to
   Hector E. Rodríguez
   2121 P. St., N.W.
   Washington, D.C. 20036, or call 293-6234

IV. Literature (Readings)

Besides studying about the country and the people, some time may be spent on the literature of Puerto Rico.

The students might have questions such as:What is the literature of Puerto Rico like? How does it compare with the literature of other hispanic countries? Is there a common theme? The language used in poetry and other writings, etc.

The following are some selections that may be studied by individuals or groups.

1. Bolívar -- p. 491, Literatura hispanoamericana

   a) author -- Luis Llorens Torres

   b) poem about the heroism of Simón Bolívar, p. 490, ibid.

2. Vida Criolla -- "Puerto Rico" -- Nina Kaiden, La vida nueva

   a) author -- Luis Llorens Torres

   b) poem -- about the jíbaro of Puerto Rico

3. Ojos astrales -- "Puerto Rico" -- Nina Kaiden, La vida nueva

   a) author -- José P. H. Hernández

4. En el fondo del caño hay un negrito -- Galería hispánica

   a) author -- José Luis González

   b) short story about the unemployed in Puerto Rico; very colorful vocabulary of the jíbaro who goes to the city looking for a job. There is a dialect of the people from the country which sometimes is vulgar but very realistic.

5. A orilla, a orilla del mar -- poem -- Siglo Veinte

   a) author -- José A. Balseiro

   b) theme -- the love of the author for San Juan

6. La carta -- Siglo Veinte, p. 206

   a) **author**-- José Luis González -- Teacher's Manual

   b) theme -- a jíbaro in New York writing to his mother; uses the dialect of the jíbaro

7. Danza negra -- poem -- Siglo Veinte, p. 210

   a) author -- Luis Palés Matos -- Literatura hispanoamericana, p. 673

   b) theme -- it is "poema negroide" or the African element in the Puerto Rican culture -- a beautiful poem that should be read and listened to on the recording. (See Poesías hispánicas, text and disc,in all schools)

8. Pacholí -- short story -- Siglo Veinte, p. 212-215

   a) author -- Enrique Laguerre -- Teacher's Manual

b) This is a realistic story of a poor peasant in contrast with a man who had studied and is living a different type of life. The language used is that of a typical peasant; it shows the problems of the very poor in Puerto Rico.

9. Spanish A-LM IV, pp. 309-312

a) "Mensaje del señor Luis Muñoz Marín ..."

b) theme -- the Commonwealth of Puerto Rico

c) A-LM IV, pp. 313-318

(1) La personalidad puertorriqueña en el Estado libre asociado

d) A-LM IV, pp. 318-322 -- "La protesta" -- a reading selection about Puerto Ricans in New York.

e) A-LM IV, pp. 322-325 -- reading selection about Puerto Rican customs.

V. Sources

The following books are found in the Prince George's County Library. Starred items seem to contain most pertinent material.

*1. La Vida -- Oscar Lewis -- 301.451-L
A Puerto Rican family in the culture of poverty in San Juan and New York City.

*2. The Puerto Ricans -- Christopher Rand -- 327.72-R
A story of the Puerto Ricans in "El Barrio, New York City and in Puerto Rico; their problems, welfare, etc. It answers questions such as:

(a) Some important people
(b) Why Puerto Ricans come to New York
(c) The family intelligence service

*3. The Island of Puerto Rico -- J. David Bowen -- B-917.295
It covers:

(a) The physical conditions of Puerto Rico
(b) The people
  (1) temperament
  (2) the "¡Ay, bendito!"
  (3) dignity, respect, etc.
  (4) the jíbaro -- man of the hills
(c) Operation Bootstrap
(d) Relationship to the United States

(e) Customs and traditions

4. Island in the City -- Dan Wakefield -- 325.27-W
A book about Spanish Harlem, poverty, superstitions, spiritism, etc.

*5. Guide to Puerto Rico -- Evalyn Maruel -- 917.295-M
Contains history, the people, customs, etc.

6. The New-Comers -- Oscar Handlin -- 301.45-H
Negroes and Puerto Ricans in New York.

*7. The Puerto Ricans -- Clarence Senior
Facts about Puerto Ricans in New York

(a) Prejudice
(b) Poverty
(c) Opportunities

*8. Puerto Rico, Island of Promise -- Ruth Gruber -- 917.295-G

(a) History
(b) Economic and social progress
(c) Operation Bootstrap
(d) Education
(e) People

9. Puerto Rico -- Edna McGuire -- 972.95-M
Explains the history, Operation Bootstrap, Commonwealth, ways of living, customs, and goals for the future.

**10. Puerto Rico, La nueva vida, The New Life -- Nina Kaiden, Pedro Juan Soto, and Andrew Vladimir -- 700.9729-K
(Will be purchased, one for each senior high school, for Level IV/V.)

(a) Representative works of Puerto Rico's most significant contemporary artists.
(b) Selections from the works of Puerto Rico's most distinguished poets and writers to complement the paintings and drawings.

11. Puerto Rico - The Quiet Revolution -- Homer Page -- 917.295-P
The story of Puerto Rico and its people in its thirty years of quiet revolution toward progress; also the jíbaro; beauty of Puerto Rican countryside; progress and problems. Many pictures are included.

12. Esencia de Hispanoamérica, pp. 198-203; (Concepto del Estado libre asociado de Puerto Rico) (In all senior high schools)
Questions to be discussed may be:

(a) Why doesn't Puerto Rico pay federal taxes?
(b) Why don't the Puerto Ricans vote for the President of the United States?

13. Siglo Veinte -- pp. 199-201

14. A-LM IV -- pp. 309-325

15. La América latina de ayer y de hoy -- Ronald Hilton -- pp. 300-303. (One copy per senior high school purchased for Level IV/V.)

Other Sources:

1. Office of the Commonwealth of Puerto Rico
Washington, D.C.

2. Films at Materials Center -- Bd. of Education -- consult catalogue.

3. See Resource persons, this Unit.

4. Instituto de cultura puertorriqueña
San Juan de Puerto Rico (for example, El Gíbaro, by Manuel A. Alonso.)

USEFUL ENGLISH REFERENCES ON PUERTO RICO

(Prince George's County Library)

Bowen, J. Daniel. The Island of Puerto Rico, B 917.295

Gruber, Ruth. Puerto Rico, Island of Promise, G 917.295

Handlin, Oscar. The Newcomers, H 301.45

Kaiden, Nina, et al. Puerto Rico: La Nueva Vida, K 700.9729
(Dual text -- one side of page in Spanish, opposite side in English.)

Lewis, Oscar. La Vida, L 301.451

Marnel, Evalyn. Guide to Puerto Rico, M 917.295

McGuire, Edna. Puerto Rico, M 927.95

Page, Homer. Puerto Rico, The Quiet Revolution, P 917.295

Rund, Christopher. The Puerto Ricans, R 327.72

Senior, Clarence. The Puerto Ricans

Wakefield, Dan. Island in the City, W 325.27

* * *

Books from Troutman Press, Sharon, Connecticut 06069

(This company specializes in publications concerning Puerto Rican culture.)

LA ESCUELA PUERTORRIQUEÑA, by Carmen Gómez Tejera and David Cruz López. A solid, attractive summary of the development of education in Puerto Rico. Well documented with pithy references and interesting photographs. By two of the island's leading educators. Pub. date: March 25. Illus. $10.95.

EL ESPAÑOL DE AMERICA, by Dr. Rubén del Rosario, author of Vocabulario puertorriqueño, co-author of ABC de Puerto Rico, and one of the leading authorities on linguistics in the Western Hemisphere. This is a "first" of its genre, being a simple yet thorough exposition of the comparative differences in the use of the Spanish language by the peoples of this hemisphere. No. 1 of our new series, Idiomas y culturas del mundo (Languages and Cultures of the World,) partially illus., with maps. Pub. date: June 5. $9.95.

VIAJE HISTORICO A UNA ISLA: Puerto Rico a traves de los siglos, by Eugenio Fernández Méndez with introduction by Abel Plenn and design and illustrations by Antonio Martorell. This is the reliable, thoroughly documented, yet easy-to-read and colorfully illustrated history of Puerto Rico from the time of

the Taino aborigenes right up to the present day that students, teachers and general readers, young and old, from the fifth-grade up, have been waiting for. Profusely illustrated by one of Puerto Rico's finest, award-winning artists. Pub. date: July 25. $12.95.

ABC DE PUERTO RICO ($6.95). By Rubén del Rosario and Isabel Freire de Matos, with design and illustrations in color by Antonio Martorell. Puerto Rico's first alphabet book. An American Institute of Graphic Arts selection as one of the Fifty Books of the Year as well as one of the Best Children's Books of the Year, 1968-69. Institute of Puerto Rican Literature Award, 1969.

EL JIBARO DE PUERTO RICO: SIMBOLO Y FIGURA ($7.95). By Enrique A. Laguerre, Puerto Rico's leading author, and Prof. Esther M. Melón of the University of Puerto Rico's Department of Hispanic Studies. In this book Puerto Rico's man of the countryside, the jíbaro, seen through the writings of various native authors, emerges as a significant prototype comparable to the gaucho and other representative figures in Latin American life and literature.

LA MUSICA FOLKLORICA DE PUERTO RICO ($10.95). By Dr. Francisco López Cruz, an outstanding authority on Puerto Rican folk music. Includes over 90 authenic Puerto Rican folk songs, with music. Preface by Dr. Walter F. Starkie, an eminent scholar in the field of Hispanic folk culture. Institute of Puerto Rican Literature award, 1968.

LECTURAS PUERTORRIQUEÑAS: PROSA ($7.50). By Dr. Margot Arce de Vázquez and Dr. Mariana Robles de Cardona. A selective presentation of readings from the works of thirty-seven Puerto Rican authors from the nineteenth century to the present day, with useful critical and biographical notes. An American Library Association selection.

LA MUSICA EN PUERTO RICO: PANORAMA HISTORICO-CULTURAL ($5.95). By Dr. María Luisa Muñoz, professor of music at the University of Puerto Rico. A compact, informative account of the dramatic role of music in Puerto Rican life and culture from the pre-Columbian centuries to the modern era. Institute of Puerto Rican Literature award, 1967. An American Library Association selection.

MUSICA DEL PUEBLO PUERTORRIQUEÑO ($6.95). A record-album containing a long-playing disc of Puerto Rico's genuine folk-music recorded in the towns and countryside of the island. Included also is a large booklet with extensive notes and musical transcriptions.

LOS DEPORTES EN PUERTO RICO ($11.95). By Emilio E. Huyke with preface by Rafael Pont Flores, both of whom are top, veteran chroniclers of sports in Puerto Rico. An encyclopedic but entertaining book revealing the important role played by sports in the folkways of Puerto Rico. (May be purchased by librarian if possible.)

LA CANCION VERDE ($3.50). By Doris Troutman Plenn. Translated into Spanish by Antonio J. Colorado. This is a delightful fable about the experiences of a diminutive Puerto Rican tree-frog (a coquí) who decides to take a plane

trip from his native sugarcane field to New York City in order to discover what the world is really like and whether he is related to its other inhabitants.

EL ARBOL DE LA VIOLETA ($3.50). By Doris Troutman Plenn. Translated into Spanish by Antonio J. Colorado. This lovely fable deals movingly with a group of Puerto Rican animals and domesticated fowl who undertake their own kind of pilgrimage across their Island in search of a life of peace and well-being. A meaningful story, splendidly told.

* * *

Available from Las Américas Publishing Company, 152 East 2nd Street, New York, New York.

LA LENGUA DE PUERTO RICO ($1.00). By Rubén del Rosario. (Also available from Modern Language Book Store, 3160 O. St., N.W., Washington, D.C.

PANORAMA DE LA CULTURA PUERTORRIQUEÑA. By María Teresa Bubín.

ARTE DEL CUENTO EN PUERTO RICO. By Concha Meléndez.

TEACHING UNIT (LEVEL V OR IV/V)

DEVELOPMENT OF UNIFYING THEME

Fern Weiland
Laurel Senior High
School

MACHISMO EN CONTRASTE CON LA POSICION DE LA MUJER HISPANOAMERICANA

Suggested Time: 4 weeks

I. Objectives:

A. Teacher

1. To increase awareness of human relationships and behavior in the Hispanic culture.

2. To make a comparative study of the Hispanic world and the Anglo-Saxon world as to self-concept and projected images.

B. Student

1. To facilitate better understanding of cultural attitudes.

2. To gain knowledge about man-woman relationships in other, Spanish-speaking lands.

II. Methods

In this type of unit there are few readings. It is more activity oriented. Compilation of data is also stressed.

A. STUDENT-TEACHER PLANNING

1. Definition -- ¿Qué quiere decir machismo? List responses on board (Note: machismo=manliness, proof of virility, sexual prowess, zest of action including verbal action, and self-confidence. Often times stems from lack of confidence in potency and becomes a façade. All caudillos must be "machos.") Teacher enlarges horizon of student's knowledge and concepts.

2. Discussion of previous reading from Spanish IV.

a) Corazón de España: "Romance de Moriana," p. 35
"El celeso extremeño," Cervantes, p. 67.

b) A-LM IV: Diálogo from Unit 37, pp. 23-24.

c) El señor Clark no toma poca-cola "El hombre con delantal" (a copy is in each school)

3. Formulation of topics of interest.

What do we want to find out about this subject? (¿Qué queremos enterar e indagar de este asunto?) Here are some suggestions that could be expected from the class. These could be used in case of lack of interchange or as beginning questions.

¿Hay alguna diferencia entre la posición de la mujer hispánica y norteamericana?
¿Qué país es más liberal, más conservador en cuanto a los relaciones entre hombre y mujer?
¿Hay movimientos femenistas en los países hispanos?
¿Qué país surge adelante con el movimiento más poderoso?
¿Cuáles son las diferencias en las actitudes hacia las mujeres en los distintos países latinoamericanos?
¿Hay diferencias en las relaciones entre los dos sexos en la juventud?
¿Qué privilegios tienen las mujeres?
¿Qué actitudes tienen los hombres?
¿Cuáles son los problemas de estas actitudes? ¿Las virtudes?
¿Cuáles leyes apoyan estas actitudes?
¿Cómo cuidan a los niños?
¿En cuáles profesiones pueden tomar parte las mujeres?
¿Hay muchas figuras literarias?
¿Qué espera el marido de su esposa, y vice versa?
¿Cuáles son las reacciones hacia el control de natalidad?

4. Investigation.

Discuss the sources that will be used in general when specific activities are chosen or assigned. A specific list of materials and references is included at the end of this report. Where do we begin to look for further information? Class forms list with teacher.

a. textbooks
b. periodicals
c. personal interviews
d. library (public, school, and class)
e. letters to embassies, Pan American Union, United Nations

B. IMPLEMENTATION

Division of activities: Certain activities are required of the entire class, while other work is done in committees or by individuals. All work is presented to the class at specified times.

1. Class assignment: (due the third week)

a. Readings in Siglo Veinte

(1) Gabriela Mistral, pp. 320-321
(2) Alfonsina Storni, p. 361
(3) Juana de Ibarbourou, p. 361

b. Research authors' lives --Literatura hispanoamericana, pp.570, 581,586.

c. Written report, 2-3 pages, on how the lives and works of these poetesses reflect the social status and general attitudes of the women of their era.

d. Letter writing requesting information on various aspects of the topic.

2. Activities.
These can be done in groups or by individuals depending on the makeup of the class.

a. Panel discussion or oral report -- Topic: EL MOVIMIENTO FEMINISTA EN LOS ESTADOS UNIDOS Y EN EL MUNDO HISPANICO.

b. Debate -- Topic: ¿DEBE TRABAJAR LA MUJER CASADA?

c. Oral report -- Topic: EL FONDO DE LOS RASGOS DE MACHISMO Y SU MANIFESTACION HOY EN DIA.
One person should be assigned to read and summarize Don Juan Tenorio (Visión de España, pp. 174-199).

d. Interview -- Topic: UNA MIRADA A LAS ACTITUDES DE LOS DERECHOS DE LA MUJER.
This group should be given the article from Contenido, as a guide and an introduction, included in this unit. Have them interview other people in the community including as many Spanish-speaking people as possible. They are to report results. For the class presentation they can prepare to interview the class and one guest speaker.

e. Dramatic skits -- Scenes to be written by the group depicting the attitudes of an Argentinian, a Mexican, a Cuban, a Northamerican. Topic: EN LA ESQUINA DE UNA CALLE EN ARGENTINA, MEXICO,CUBA, Y LOS ESTADOS UNIDOS.

f. TV Talk Show -- Simulated interview of the medical world on birth control. Topic: ¿POR QUE EL CONTROL DE LA NATALIDAD TODAVIA NO LOGRA?
The students pretend they are a doctor, nurse, social worker, etc.

g. Compositions on students' own point of view on this matter.

h. Other activities suggested by class or teacher-inspired.

C. DIVISION OF TIME

1. Week 1 -- planning and assignment of activities.

2. Week 2 -- selecting and reading of material; planning of presentation. Teacher circulates among groups, notes progress, gives assistance where needed.
(NOTE: Before breaking into groups the class should discuss daily progress and points of extreme interest or problems. Ten minutes prior to dismissal the class can summarize progress and do some grammatical review.)

3. Week 3 -- Begin presentations. Intersperse with class discussions, grammar review of common mistakes. Two days class work on assigned readings and writings. Collect compositions.

4. Week 4 -- Conclude presentations. Continued class reactions. Final commentaries.

D. EVALUATION

As a culminating activity the student could write personal comments on how they feel towards machismo, and the status of women in the Hispanic world, the value of the unit, and the attitudes in the United States. Question should be posed: Do we have a better understanding of different cultural environments?

SOURCE MATERIALS

I. Class

SIGLO VEINTE

A-LM IV -- UNIT 37, pp. 23-26

A-LM IV --UNIT 43, p. 166

EL SEÑOR CLARK NO TOMA POCA-COLA

BUENOS AIRES. Lewald pp. 42-49 "El hombre"
pp. 51-57 "La mujer"
(a copy is in each school)

VISION DE ESPAÑA, "Don Juan Tenorio," pp. 174-199.

LIFE EN ESPAÑOL

INTER-AMERICAN SCENE -- Vol. 2, Nos. 1 and 2, Spring 197- pp. 6-8.

II. Prince George's County Library (The teacher may borrow these from the library to use for a period of several weeks in the classroom.)

309.18 Blasier, c. (ed.) CONSTRUCTIVE CHANGE IN LATIN AMERICA. 1968.

320.98 Glassman. POLITICAL HISTORY OF LATIN AMERICA. 1969.
pp, 281-2

980 Gunther, J. INSIDE SOUTH AMERICA. 1966.
G pp. 12-13, 126,221,263-4,450,469

309.172 Lewis, Oscar. FIVE FAMILIES. 1959.
pp. 16-19. Available in paperback for purchase $1.00.

309.172 Lewis, Oscar. PEDRO MARTINEZ. 1964.
pp. pp. LV-LVII.; p. 505.

917.291 MacGaffey, W. CUBA -- ITS PEOPLE, ITS SOCIETY, ITS CULTURE,
1962. pp. 52-55,91-93, 108, 165, 203, 281-2.

301.412 Patai, R. WOMEN IN THE MODERN WORLD. 1967.
pp. 192-208, 209-225 (Brazil.)

301.412 Raymond,G. HALF THE WORLD'S PEOPLE. 1965.
pp. 58-59,60-65,95-96.

980 Wendt, Herbert. THE RED,WHITE, AND BLACK CONTINENT: LATIN
W AMERICA, LAND OF REFORMERS AND REBELS. 1966.
pp. 293-4,344-5,267-8.

ANNALS OF THE AMERICAN ACADEMY OF POLITICAL SCIENCE, Vol. 75, Jan 1968.
Festini, N. "Women in Public Life in Peru." pp. 58-60.

III. Outside

CONTENIDO. Agosto 1967. (See this Guide for reprint.)

LA MUJER Y LOS DERECHOS SOCIALES, Ifigenia M. de Navarrete, 1969.
Ediciones Oasis, S.A., Oaxaca 28, México 7, D.F.
(Write for text -- 18 pesos, about $1.50) -- A good reason for
writing a business letter in Spanish.

TV Channel 14. El show de Irigoyen, 7:30 p.m. daily. A good source
of information concerning women from Latin America who live in
the United States. Ruth Powell -- "Entrevista de hoy" -- watch
for resource people.

WRITE FOR INFORMATION TO:

ESTELA LORCA DE ROJO, Cultural Attaché
Chilean Embassy
1736 Massachusetts Ave., or 2154 Florida Ave.
Washington, D.C.

Pan American Union
Organization of American States
16th and Constitution Avenues, Washington, D.C.

UNESCO
United Nations
New York, N.Y.

INDIVIDUAL SCHOOL LIBRARIES ALSO SOCIAL STUDIES DEPARTMENT

Have the Librarian help you research the topic among the materials in that library. In individual schools there may be social studies teachers who have specialized in Latin American affairs. If they are available, they could be resource persons for this or other units.

Articles from Life en español, old issues, pertaining to this topic.

To the teacher: It is hoped that the exisiting copies of Life en español in your school can be preserved since this magazine is now out of print. The articles contained therein can be a valuable source of information on a variety of subjects.

1. "Matrimonio a la escandinavia," el 6 de octubre, 1969, pag. 38.

2. "El control de la natalidad," septiembre de 1967 y el 20 de noviembre de 1967.

3. "La píldora anticonceptiva," el 4 de diciembre de 1967.

4. "Moral universitaria," el primero de junio de 1968.

5. "Discutida encíclica," el 9 de septiembre de 1968.

6. "La moda unisexual," el 12 de agosto de 1968.

7. "Pediatra electrónico," el 8 de abril, 1968.

8. "Beldades de Venezuela," el 17 de julio de 1967.

   (Women's liberation movement in Venezuela)

DO YOU KNOW THAT.....

Some women in Argentina refuse to change their name to include their husband's.

Uruguay was the first to legalize divorce, grant status to illegitimate children, introduce women suffrage among the Latin American countries.

Chile is more emanicipated in the status of women.

Colombia has more women in politics.

In Paraguay there has been a shortage of men which has led to condoning of illegitimacy.

The lower classes have a higher independency among women because

they must support themselves and family.

Spanish law subordinated a wife to her husband... without his permission she could not engage in any business transaction.

¿ES INFERIOR AL HOMBRE LA MUJER MEXICANA?

por Laura Bolaños Cadena

de la revista, Contenido, agosto, 1967

(Additional source material for unit on "machismo.")

He aquí 17 opiniones que entusiasmarán o indignarán a muchos lectores, pero que no podrán ser pasadas por alto.

La pregunta básica de esta investigación molesta profundamente a los científicos. La mujer y el hombre no son ni mejores ni peores el uno que el otro -- dicen --; cada cual tiene virtudes y limitaciones específicas, y en rigor no es posible compararlos. Lo único que puede decirse es que el hombre y la mujer son "equivalentes."

Pero esto no impide que muchas personas tengan opiniones muy firmes al respecto, y que estas opiniones influyan poderosamente en la vida de México. La investigación que ahora presentamos fue producto de dos meses de trabajo. Se hicieron cientos de entrevistas, y de ellas se escogieron 17 que sintetizan todos los puntos de vista. Se eliminaron las otras por repetitivas o por no parecer sinceras. Algunos varones, al ser interrogados por una mujer, consideraban poco caballeroso dar su verdadera opinión y por galantería daban respuestas favorables a la mujer. Cuando había hombres delante, las mujeres tampoco parecían sinceras.

Después de entrar en confianza con el entrevistado, el entrevistador planteaba la pregunta-bomba: ¿Es inferior al hombre la mujer mexicana?

...G.V.V., Ingeniero civil, 58 años.

--En ningún aspecto, desde ningún punto de vista, puede la mujer compararse con el hombre. La prueba es que ¿cuántas mexicanas verdaderamente notables ha habido? So Juana Inés de la Cruz...y pare de contar. Las demás están muy bien para tener hijos, que es lo suyo. Pero nada más.

¿Hay alguna diferencia entre la mujer extranjera y la mexicana?

--Sí, que a las extranjeras los hombres las han dejado que se les suban a las barbas, y a las mexicanas nosotros las mantenemos en su lugar.

...Tres muchachas de la misma escuela secundaria, 17 años.

--¡Pues claro que somos iguales!

Y yo creo que hasta mejores. En la escuela reprueban menos mujeres que hombres.

¿No será porque hay más hombres?

--No.

--Sí, sí van más hombres. Pero nosotras somos más estudiosas y menos faltistas que ellos.

...Tres estudiantes de secundaria nocturna, todos de 17 años.

--¿Por qué ha de ser inferior? Desde el momento en que el Código Civil y las leyes le dan los mismos derechos, es porque es igual ¿no? Físicamente puede ser inferior, pero de todo lo demás es igual.

...Un chofer de taxi, de aproximadamente 30 años.

--No, oiga usted... la mujer tiene los mismos derechos que el hombre ante la ley, ¿por qué va a ser inferior?

Me refiero a inteligencia, capacidad profesional...

--Pues no, mire... la mujer tiene más astucia que el hombre y puede conseguir muchas veces lo que el hombre no consigue. Ella puede más que uno, para que es más que la verdad.

En caso de enfermedad de un hijo, ¿a quién acudiría usted: a un médico o a una médica?

--A un médico.

¿A un abogado o a una abogada?

--A un abogado.

--A un abogado.

Luego entonces, usted cree que profesionalmente son inferiores.

--Más bien es que un hombre le tiene más confianza a otro hombre, ¿no se le hace?

En la familia, ¿quién debe tener la preponderancia.

--¡Ah, eso sí! El mando debe ser del hombre.

¿Por qué?

--Pues porque así es, así ha venido siendo desde hace siglos. Porque el hombre es el que lleva la parte económica.

Entonces, ¿el mando es cuestión económica?

--Sí. Por eso nomás yo trabajo y nunca le permitiré a mi mujer que traiga un centavo a la casa.

...Otro chofer de taxi, de unos 60 años.

--Ay, señorita...(se ríe). Pero ¿cómo se nos va a comparar la mujer? Si yo las miro aquí, manejando... Pues, no, no. Les da miedo, no reaccionan igual que uno.

...Dos matrimonios de mediana edad, abordados en un viaje en autobús foráneo. Uno de los hombrs se concretó a sonreír socarronamente mientras "apapachaba" a su mujer. El toro se enfureció al oír el término de igualdad.

--Pero ¿cómo va uno a rebajarse considerándose igual a la mujer? Eso sería dejar de ser hombre.

¿Por qué?

--¡Cómo por qué! Bueno, eso ya sería...

...Maestro plomero, unos 45 años.

--¡No! Pobres viejas. Cómo van a comparársenos. Hay algunas medio abusadas, pero no...

Entonces, usted se considera superior a su mujer...

--Pos estaría yo amolado si no, ¿no?

...L.P.C.,señora de unos cuarenta y tantos años, guapa todavía, madre de tres lindas muchachas. Regentea un negocio de ropa.

--Ay, pero ¿cómo se van a comparar? Es ridículo. La mujer no puede ser igual al homre en ningún terreno.

¿Cómo que en ningún terreno? En otros países...

--¡Ni en otros países ni en ninguna parte! La mujer no puede compararse con el hombre.

¿Por qué?

--¡Ay, pues porque no, no puede! La misma religión lo dice.

La religión dice que ante Dios todos somos iguales.

--¡Bueno, ante Dios! Pero ésa es otra cosa. En la tierra no podemos ser iguales. ¿En qué podemos compararnos con ellos, vamos a ver? En inteligencia, no; en fuerza física, tampoco; sexualmente, menos.

Entonces usted se considera inferior y considera inferiores a sus hijas..

--Pues desgraciadamente, así es, qué le vamos a hacer?

¿Les aconsejará a sus hijas, cuando se casen, que se sometan al marido?

--¡Ay, claro! Lo que me duele como yo les digo, es que Dios no nos haya hecho como a las del harem, que les dicen "ahora te toca a tí," "ahora no te toca;" y se quedan tan conformes. La desgracia es que nosotras sufrimos.

...Dos muchachas peinadoras de alrededor de 20 años.

--¡No, no somos inferiores!

--¡Claro que no!

¿Consideran que la inteligencia, el carácter de la mujer, puede equipararse al del hombre?

--¡Sí!

--Pues no... No sé.

Digamos, profesionalmente ¿ustedes en quién tendrían más confianza; en un médico o en una médica?

--En un médico.

¡Abogado o abogada? ¿Ingeniero o ingeniera?

--Abogado o ingeniero.

¿Quién debe tener el mando en la familia?

--El hombre.

¿Por qué?

--Porque así debe ser, así ha sido siempre. La mujer necesita el apoyo del hombre.

¿Sola no puede?

--Si está sola, sí. Pero si hay hombre, el hombre debe mandar.

¿Por qué?

--Pues...porque se ve feo que mande la mujer.

...Señora ama de casa que llegó en ese momento al salón para peinarse. Unos 35 años.

--¡No! ¿Por qué va a ser inferior la mexicana? Ni la mexicana ni ninguna otra. La mujer se desenvuelve hoy en todas las profesiones, en todos los terrenos. Y lo hace bien.

¿Tendría usted la misma confianza en un médico que en una médica?

--La misma.

¿Ingeniera? ¿Abogada? ¿Dentista?

--Exactamente igual

¿Quién debe ser cabeza en la familia?

--Ahí sí, el hombre.

¿Por qué? ¿No pueden ir de acuerdo?

--Mire usted, es que el hombre es vanidoso y hay que hacerle creer que él es quien manda aunque no sea así. Una busca la forma de hacer lo que quiere, pero hay que dejarle creer que él manda y que es superior. ¿Para qué herirlo en su vanidad?

...C.N. Cocinera, 36 años.

--Para mí la mujer mexicana no es inferior; al contrario, muchas veces es superior al hombre. A veces se presenta una situación y uno la resuelve más aprisa que ellos. Uno se avienta mientras ellos nomás están pensando.

En el hogar,¿quién debe mandar?

--Pues el que más pueda. Porque si el hombre es menso no va uno a estar esperando a ver a qué hora se le ocurre decidir. Claro que lo mejor es ir de acuerdo, pero no siempre se puede.

¿Cómo ve a la mexicana respecto a las extranjeras?

--Las extranjeras son más desenvueltas que uno. Pero también los hombres extranjeros son mejores que los de aquí. Yo hasta ahora no he visto extranjeros que sean incumplidos con su familia, al menos los que a mí me ha tocado ver; en cambio, los mexicanos son una bola de mantenidos.

...F. L. Estudiante de economía, unos 20 años.

--Yo no consider inferior a la mujer mexicana ni a ninguna otra mujer del mundo. A la mujer se le colocó en una situación social y familiar inferior desde que pasó a ser "propiedad privada" del hombre. Poco a poco, con los cambios sociales, ha ido liberándose. Hasta en nuestro medio, donde tiene pocas posibilidades de desenvolverse, ya destaca en diferentes profesiones. Por ejemplo, la Escuela Nacional de Economía tiene ahora como director a una mujer, la licenciada Ifegenia M. de Navarrete.

Pero en general, la mayoría...

--Creo que tienen las mismas posibilidades intelectuales que el hombre, sólo que la mexicana vive en un medio social muy atrasado. Le dan una educación especial para que se sienta inferior al hombre; la llenan de prejuicios e ideas reli iosas que la mantienen sometida. Ahora bien, yo reconozco la igualdad en teoría pero en la práctica encuentro muy cómodo ser el que manda y ellas las que obedecen. Y como ellas mismas se ponen el yugo al cuello, facilitan esta posición en el hombre.

...Señora Rebelde, 34 años, casada, con 4 niños. Escribe algunas colaboraciones para revistas comerciales.

--Las mexicanas son...irritantemente inferiores al hombre. Son una bola de retrasadas mentales. Claro, me refiero a la mayoría. Creen que la sumisión y lo que ellas llaman "abnegación," son virtudes. ¡Tienen complejo de mártires, son unas masoquistas, les gusta sufrir! Creen que con arrastrarse por el suelo alguien las va a respetar, cuando lo único que consiguen es que las pisoteen. Pero les gusta...les gusta.

¿Y su capacidad intelectual?

--Las mexicanas están atrofiadas. Si a un futuro atleta se le entrena desde chico y se le da bien de comer, mientras a otro que tenga las mismas facultades no lo entrenan y lo dejan a media ración, seguro que cuando compitan, el segundo va a resultar muy inferior. Eso es. Y lo peor es que las mismas mujeres tenemos la culpa porque la madre es la primera en hacer que sus hijas se sientan inferiores.

...F.L.C. Poco más de 60 años, con dos hijos y una hija. Casados los tres. El está jubilado.

--La mujer, por su propia condición, está hecha para servir al hombre y tener hijos. Para eso no necesita estar dotada de una inteligencia igual a la del hombre, y Dios en su infinita sabiduría así lo ha dispuesto. No digo que no tenga inteligencia, la tiene y mucha; pero no puede compararse con la del varón. En todo ha de haber excepciones. Pero la misión de la mujer es tener hijos.

Una cosa puede no estorbar a la otra.

--Sí, estorba. Y de todos modos el deber de la mujer es dedicarse a su hogar y a sus hijos.

¿Quién debe mandar en la familia?

--El hombre, naturalmente. El hombre es cabeza de la mujer como Jesucristo es cabeza de la Iglesia.

O.P.V., 34 años, vendedor, soltero.

--¿Inferiores las mexicanas? ¿Pero quién dice eso? Al contrario, Es tán superiores!

Digo, en cuanto a capacidad intelectual...

--Yo en eso ni me fijo. Cuando tengo delante una chamaca...

No me refiero a "chamacas." ¿Cree used que la mujer es capaz de desempeñar una profesión tan bien como un hombre?

--Son excelentes cocineras.

¿No conoce usted ninguna médica?

--No me gustan las que presumen de "sabias."

Si no le pregunto por las que le gustan.

--Pues a mí pregúnteme por ésas. De las otras no sé una palabra.

...Tres refugiados españoles, uno de ellos (a) casado con mexicana. Todos mayores de 50 años.

A: --La mujer mexicana no sólo no es inferior, sino que es muy superior al hombre mexicano.

B: --No, no. De ninguna manera.

C: --No, no tiene razón.

B: --¿En qué es superior?

A: --Como persona, en calidad humana, en carácter. Empezando porque el mexicano está lleno de complejos que ella no tiene.

C: --Eso no es más que la simpatía que se siente por el que está abajo. Tú te sientes solidario de la esclava, de la víctima, no del victimario, y es natural. Desde ese punto de vista, yo también estoy con ellas. Pero eso no quiere decir que sean superiores al hombre.

A: --Para mí sí son superiores. Están mejor educadas que el hombre. Aquí al hombre lo miman mucho, lo "chiquean" y lo convierten en un irresponsable; mientras que ellas hcen todo: tienen a los hijos, los educan, los sostienen. Ellas son el centro del hogar.

C: --No se trata de eso, sino de capacidad intelectual. Yo he conocido a muchas que son verdaderas nulidades.

B: --La mexicana es inferior, pero no porque nazca inferior; es una cuestión social, hombre. Las condiciones en que viva la hacen inferior aunque no lo sea. Es como los discriminados por cuestiones raciales que viven en condiciones que los hacen inferiores y acaban por sentirse inferiores ellos mismos.

Evidentemente el tema merece ser discutido con mayor amplitud. Tienen la palabra nuestras lectoras y nuestros lectores.

From Contenido

LEVEL IV, V, OR IV/V

TEACHING UNIT ON SPAIN - USING SIGLO VEINTE AS MAIN SOURCE

(4 or 5 weeks)

Milagros Carrero
Laurel Senior High
School

I. Introduction - film or filmstrip - El mundo hispánico

II. Group or committee work, including individual, long-range projects.

A. Geography

B. History (include controversial topics)

C. Government (begin with contemporary)

D. Art

E. Education

F. Clothing (styles) -- (contemporary first)

G. Literary trends and great figures (contemporary first)
If sports, music, dance, and food were not discussed in Level IV, they could also be incorporated

III Integration of skills

A. Speaking -- One student daily three to five minute report on current topic of interest gathered from a recent periodical referring to the unit of study, or from radio or television program.

-- Individuals assigned and held responsible for leading the discussions on literature.

-- Group discussions (on unit/pertinent current problems)

B. Understanding (listening and practice)

1. Tapes of previous resource persons.

2. Group discussions after individual reports and during discussion on literature.

3. Resource persons.

4. Other materials (Circling the Globe, Vol. I, available

at the Materials Center)

C. Reading -- Literature -- Siglo Veinte

Week 1,2

1. Introduction to Unit by teacher -- class reads Prólogo y España 1-17.

   Daily discussion -- 10 minutes.

Week 3

2. Begin daily assignments of reading selection, chosen according to ability level of class (see Teacher's Manual p. 33 Metodología.)
   Individuals to be assigned for leading discussion of readings.
   One day a week presentation of long-range assignment.

3. Report on background material of specific authors to be studied.
   All of class to read other material concerning author and literary trends. One student will give oral presentation. Others will write summary to be contained in a special ring binder (May include sketch or photo of author.)

4. Discussion of readings to include personal feelings, relevancy to today's world and its problems.

D. Writing -- Linguistic structure

1. Long Range: Once every two weeks clip current article related to unit theme and write at least one page of resumée and personal commentary.

2. Stylistic writing imitating certain authors or genres (essays, poetry, story.)

3. Formal themes.

Points of linguistic structure to be emphasized and drilled depend on types of errors noted in writing and speaking. Special constructions found in reading can be isolated for study.
Daily short drill oral, (5-10 mimeo sentences) or overhead projector, diminishing to once a week, or according to the needs of the students.

Testing:

Short periodic quizzes (see Manual, Siglo Veinte)

Culminating project -- choose two authors for comparison and personal evaluation. Find novel ways of presenting report.

THE CONVERSATIONS IN A-LM SPANISH FOUR
(Can be used in Level IV or V)

Milagros Carrero
Laurel Senior High School
(with notes by Dora Kennedy)

It has been stressed that the A-LM Four text is not intended to be used sequentially. The Conversations are a case in point. The authors intend that each Conversation be a study in cultural contrast between the Hispanic World and the American.

Each conversation should be used as it fits the overall plan of the class. It can be integrated within a unit covering a related topic. For example, Conversation No. 37 can be part of the investigation when working on a unit on the role of women in Latin American countries. It can also be taken up in connection with related events in community, school, or nation.

The Conversations can be treated in a number of ways:

1. The entire class reads it and prepares to discuss it. A student leader is appointed to lead the discussion; or individual students are appointed to play roles, paraphrasing the text, but not reciting it verbatim.

2. A sub-group may prepare for presentation to the entire group as an oral report to illustrate some aspect of a unit, etc.

In order to help the teacher utilize the Conversations a brief description of their content, with suggested activities, is given below. When used in a Level V class in which not all students have a copy of the text the teacher might use the thermofax ditto for reproducing them, or may borrow the Level IV texts. If a sub-group will be presenting the Conversation, only the members of the sub-group need a copy of the text.

The Conversations are discussed here in the order in which they appear in the text merely for convenience. They are not to be used in that order. NEITHER ARE THEY TO BE USED AS VEHICLES FOR GRAMMAR EXERCISES OR ANALYSIS. Analysis in this case should be sociological, not grammatical: However, in Level IV the teacher should not bypass the interesting word study which follows each Conversation.

For related information and reading pertaining to the Conversations the teacher and students should regularly consult current periodicals, both English and Spanish, also the text Leer, Hablar y Escribir, one copy of which has been sent to each Spanish IV/V teacher. The teacher should familiarize himself with the diversified content of this book. A paperback book written specifically around cultural contrasts is Mr. Clark no toma poca-cola (Mc Graw - Hill). This book, in a lighter vein, reflects a Spanish - speaking person's view of the United States. It has also been purchased, one for each senior high school.

CONVERSATION IN UNIT 36

This Conversation may not be suited to any class purpose. The teacher may wish to use it at some point as comedy relief, for its richness in colloquialisms and its little cultural insights. Students need to know colloquial expressions in order to converse well; most materials are lacking in them. For example the following expressions are useful in conversational situations. All these are in Conversation 36 --

solito
Yo me muero de ganas de ir ...
Cuídate mucho...
A que no...
¡Fíjate!
¡Qué pena!
rompieron (se dice de novios)
¡Qué barbaridad!
con permiso
con razón
lo que soy yo...
ahorita

The situation concerns how gossip is generated among three elderly ladies when a young man they know arrives at a fiesta without his girl friend.

CONVERSATION IN UNIT 37

Topic: Should men help in the kitchen? Are family chores everyone's business? Attitude toward women in Hispanic countries. (See Leer, Hablar y Escribir page 39, 111).

Activities: (Group or individual)

1) Discussion on attitudes --Latin American vs. North American.

2) Can be a panel or debate... pertinent questions: Are American men emasculated? Have women really taken over the U.S.?

3) Students may interview a broad range of persons, including their parents and use their findings in class discussions.

4) Individual projects on the role of women today -- the Women's Liberation Movement in the U.S. Are there comparable movements in Latin America? If not, why?

CONVERSATION IN UNIT 38

Topic: A student from Latin America comes to a high school in the U.S. Comparison between American education and the European type prevailing in Latin America.

Activities: (Group or individual)

1) If there is a student from Latin America in the school he or she could be invited to speak about the educational system of his country.

2) Class could examine the philosophy of American education and its

avowed objectives, and contrast these points with points of view in Latin America, including the commitment to public schools in this country, versus more extensive private and church schools in Latin America.

3) Compare student social activities in both areas (including sports).

a) Are American young people rude compared with Latin Americans?

b) Boy-girl relationships.

c) What opinions do the students have of a Spanish-speaking man, girl?

d) Why, in the students' opinion, do Latin Americans think as they do about American girls?

e) Were the students insulted by the tenor of the Conversation in the criticism of the American school?

f) Do Latin Americans know as little about the U.S. as we know about them?

CONVERSATION IN UNIT 39

Topic: A girl's trick to get a man to marry her.

Follow-up: Possible discussion of boy-girl relationships.

CONVERSATION IN UNIT 40

Topic: A traffic accident -- a heated argument. Differences between this situation and a comparable one in this country. Courtesy in driving. Traffic regulations in Latin American cities -- has any of the students ridden in a taxi or car in any of these cities, perhaps San Juan or Mexico City? Comparison with New York City traffic or that of Los Angeles. Insurance policies -- comparison.

Activities: Group dramatization of the situation, followed by discussion. One group could dramatize it in the manner of the text; another could dramatize a similar situation in the U.S. (See Leer, Hablar y Escribir, pages 59-61)

CONVERSATION IN UNIT 41

Topic: The lottery -- a girl dreams of having won...

Activities: (Group or individual)

1) Compare some of the gambling type games from the U.S. with the Latin lottery.

2) Advantages and disadvantages of having a national lottery.

3) Superstitions -- are Latins more superstitious than Americans?

4) Compare these superstitions with astrology today.

CONVERSATION IN UNIT 42

Topic: A boy wants to get married after finishing high school.

Related aspects:

1) What age is best for marriage?

2) Advantages and disadvantages of a "young" marriage.

3) The generation gap.

Activities:

Dramatize Conversation.
Panel on early marriage.
- economic problems
- emotional problems
- early parenthood -- effect on child, good and bad

Writing:

a) Have each boy in the class write a letter to Flavio, advising him on the matter, as a close friend. (For Letter Writing consult section in this guide; also Leer, Hablar y Escribir, pages 265-271).

b) Have each girl write to Paloma, advising her as a bosom friend.

c) Have volunteers write to don Matías, as a family friend, or as the grandfather, etc.

CONVERSATION IN UNIT 43

Topic: El partido de fútbol (soccer).

Related Reading: Leer, Hablar y Escribir, pages 10-13, 44, 218, 242, 243-244, 276-277.

Activities:

This Conversation could be included in a unit on Latin American Sports. A group (committee) might use it as a report, explaining the special vocabulary of the cheers, soccer, track and field, high jump. A few members of the committee could present excerpts from the Conversation. A subtopic of the Conversation, men vs. women in sports, might be seized upon by some of the more militant feminists of the class. They might wish to prepare a refutation of the statement of Beto: " No hay mujer que le pueda ganar a un hombre jamás en ningún deporte, ni en ninguna cosa. " Or, the teacher might present the latter statement to arouse discussion and " controlled argument. "

CONVERSATION IN UNIT 44

Topic: Los Toros--en Pamplona-- A young man in Pamplona participates in Las Fiestas de San Fermín and one bull hurts him.

Related Reading: Leer, Hablar y Escribir, page 145.

Activities:

1) Show filmstrip on bullfights -- play record of music used in bullfights. (Check Materials Center)

2) Compare bullfights with boxing -- a debate.

Suggested Procedure: for the entire class.

1) Show pictures of "los toros en Pamplona," if available.

2) Assign Conversation to be read.

3) The following day -- discuss questions, page 189.

4) This is a controversial topic -- boxing vs. bullfighting, which is more cruel? If some students will take sides -- a debate can be organized.

5) Ask students to read it a secong time to discover customs of Spanish people, e.g., "¡Venga un abrazo!"; "me hacía falta la tierra y la familia"; "¡Pst, pst! ¡Señorita!" (spoken to the waitress.)

CONVERSATION IN UNIT 45

This Conversation may be used as reference by a student preparing an individual project on superstitions, or who is interested in Spanish scientific terminology related to psychology.

CONVERSATION IN UNIT 46

Topic: A group of teenagers get together. They dance el "tango argentino" and listen to the news.

Activities:

Discussion:

1) Different customs and accents of different Spanish-speaking people.

2) Try to imitate the Argentine accent -- play a tape contrasting Argentine, Mexican, and Puerto Rican accents. (Consult Institute of Languages and Linguistics, Georgetown University, for possible loan of tapes.)

3) Play a record of a tango to the students -- discuss differences between this music and American music -- discuss your favorite dances, etc.

4) Discuss the attitude of the two girls toward Carlos -- would an American girl act like that?

5) Of the news, which one attracted your attention? Why?

6) Find out about radio programming in Latin America.

7) Some students may volunteer to be the radio announcer, prepare the news broadcast and read it to the class as if he were on the air. Other class members give constructive criticism of each announcer. (Related reading on earthquakes: Leer, Hablar y Escribir, pages 162-164)

CONVERSATION IN UNIT 47

Topic: A girl is going to spend her vacation with a Spanish family in a hacienda in South America.

Activities: (Leer, Hablar y Escribir, page 3.)

1) Show film La Argentina -- they will see the difference between the hacienda and city life.

2) Compare:
   a) Customs.

   b) Superstitions -- Do you know anyone who is superstitious?

   c) Why are the ghost stories successful?

   d) Tell any ghost story you have heard.

   e) Ask your parents and neighbors about any superstitions they might believe or know about.

   f) Compare some of these superstitions with the ones from "Salem."

Sources: (To compare)

Macbeth --Shakespeare.
The Raven -- Edgar Allen Poe.
María -- Jorge Isaacs.
Cuadro 5 -- from Galería Hispánica (pages 91-111).

Teacher: Note idioms.

CONVERSATION IN UNIT 48

Topic: Piropos.

CONVERSATION IN UNIT 48

Topic: Piropos. A boy meets two girls in a restaurant and he decides to pay for their orders; at the end he realizes he does not have enough money to pay.

Activities:

1) Discuss th piropos that Gustavo uses (page 283). (Related Reading: Leer, Hablar y Escribir, pages 202-203).

2) Find out as many Spanish piropos as you can (make a list).

3) Would the American girls like this custom? Why?

4) What does "a la americana" mean? Page 283 -- what do you think of this custom? (The boy always pays the bill.)

5) What would you do in a similar situation?

6) What type of movies do you like?

7) Tell about one.

8) Try to find out about other customs that are different from American ones.

CONVERSATION IN UNIT 49

Topic: A group of students before taking a test discuss their attitudes toward school, work, vocation, etc.

Activities:

1) What do you think of giving tests?

2) How do you feel before taking a test? Why?

3) What is the origen of the word "gringo"?

4) What is the political situation of Puerto Rico today?

5) Discuss the differences between vacations in the U.S. and a Spanish country. Why is it like this? How do you spend your vacations (summer)? What is your opinion about how to spend your vacation?

CONVERSATION IN UNIT 50

Topic: A student learning English is upset about the different pronunciations. (Related Reading: Leer, Hablar y Escribir, pages 199-201; 212-214; 215.)

Activities:

1) What do you think about what Miss Brown says about English from England and English from North America? What are some differences? Have you noticed any differences in the way Spanish is spoken in other Spanish countries? Examples: Argentina, Spain, Puerto Rico, etc.

2) What is your attitude toward a foreigner speaking English? What is the attitude of the student by the dialogue?

3) Why can't he answer correctly the questions of the teacher? Which one is easier, Spanish or English? Why?

4) Find out about classes in English for foreigners sponsored by our school system, both adult classes and those for students. (TESOL -- Teaching English to Speakers of Other Languages) Obtain permission to visit one of these classes and report back to the Spanish V class.

5) Prepare a list of at least 5 contrasting expressions in English and Spanish, which might cause difficulty to a "hispano" learning English.

6) List reasons why foreigners are more motivated to learn English than Americans are to learn a foreign language.

7) Interview Latin Americans who have studied English "back home." Ask about their experience. Did their teacher speak Spanish as poorly as Miss Brown?

GRAMMAR - A-LM FOUR

Rose Marie Felix
Friendly Senior High School

Rather than stressing rules per se, the grammar in Level IV/V should stress rules in usage. The authors of the A-LM series regard the treatment of basic structure as completed in Level III. (See Teacher's Manual, page 9). In conformance with this, the A-LM IV text includes Grammatical Notes -- refinements of structure, variations of basic patterns, and further details on points presented in the three previous levels. The Grammatical Notes provide an explanation and examples with accompanying drills.

By Level IV/V it is no longer necessary to teach grammar as a study to be tied in with reading. In these levels, teaching grammar in context is the most profitable. Accordingly, the teacher should diagnose and work on student weaknesses as these weaknesses become evident through the students' written and oral performances.

It is recommended that the teacher make a review of verb forms in the beginning of the term and periodically throughout the school year since the mastery of verbs is essential to a good command of the language.

Bearing in mind that individuals and classes differ in needs, and that the teacher should adjust plans accordingly, the following is a summary of the grammatical points found in A-LM Spanish Four. The teacher and students should use the sections as needed, keeping in mind that Level IV/V is the time for delving into the finer points of the language, and for mastering the use of the subjunctive in depth and conversationally.

GRAMMATICAL POINTS - A-LM SPANISH FOUR

1. Subject-verb agreement (p. 84)
   Soy yo quien lo busca.
   Los pobres no podemos ser elegantes.

   With-verb pronouns (p. 85)
   Así occurió; lo vi. (That's the way it happened; I saw it. / happen that way /).

2. Ir a plus infinitive (p. 202)
   Ve a jugar.
   Voy a estudiar.
   *Por favor, no vaya a hacerle caso.

   Adjectives used as adverbs. (p. 203)
   Su esposa y su hija lo siguieron ansiosas.
   Ella no habla muy claro.

3. Gustar (p. 64).
   Aquí me tienen pa' lo que gusten mandarme.

4. Reflexive constructions (p. 248-49).
   Te pareces mucho a tu mamá.
   Se puso furiosa.
   La criada se acostó.
   *La criada acostó a los niños.

5. Quedar vs. quedarse (p. 40-41).
   (quedar) Oye, ¿dónde queda la biblioteca?
   No está muerto ni se va a morir quedará cojo nada más.
   Tenía cuatro y te di uno; me quedan tres.
   (quedarse) No quiere quedarse un ratito a descansar?

6. Simple tenses with desde, hacer, and adjectives of order (p. 140).
   Desde el domingo no la veo.

   Relative words without antecedents. (p. 141)
   Quería hacerlo, pero no sabía cómo.

7. Noun clauses. (p. 160).
   Yo sé que Juan viene.
   No quiero que Juan venga.

8. Adjective clauses vs. noun clauses used in modifying phrases. (p. 184).
   Nos alegró mucho la noticia que acababa de llegar.
   Nos alegró mucho la noticia de que acababa de llegar.

   Subjunctive in noun clauses introduced by de que (p. 184).
   Yo tenía tantas ganas de que lo vieras tú.

9. A and en for "at" and "in" (p. 346).
   Siempre estudio en casa.
   Juan está en la manifestación. (in the demonstration... as a participant.)
   María está en la manifestación.(at the demonstration... as a spectator.)
   /Relationship of position in two- or three - dimensional space as expressed in Spanish./

10. Haber de plus infinitive (p. 20).
    Ya no ha de estar muy lejos.

    Redundant pronouns (p. 20).
    Eso déjemelo a mí.

11. Infinitives (p. 108-9).
    Su hablar gracioso la hacía sonreír.

12. Verbs followed by infinitives and clauses (p. 300-01).
    Suele ir los domingos.
    Te aconsejo ir a verla.
    Te aconsejo que vayas a verla.
13. Present participle (p. 278).

13. Present participle (p. 278).
La fortuna de Ruiz fue aumentándose.

Infinitives in modifying phrases (p. 279).
Me dio unas pastillas que tomar.
Fue la primera en protestar.

14. Adverbs in series (p. 224).
No me lo explicó ni clara ni inteligentemente.

A to indicate manner or instrument. (p. 225).
Lo mataron a tiros. (with shots.)

De with indefinite quantities. (p. 225).
-- ¿Y qué se decía en su taller?
-- De todo.

15. Use of a to avoid ambiguity (p. 327).
(To distinguish object from subject).
Siguió al gato el perro.

Meanings of de (p. 328-9).
... si llega una muchacha de ojos tristes...
Tiene más de tres.
Esto sirve de fondo.

USING THE TEXT, SIGLO VEINTE

A textbook in Level IV or V is not to be regarded as a sequential, step-by-step vehicle for skill development. Since it is expected that the curriculum in Level V be implemented around units based on student interest, this text should be used, then, as one of the main sources of cultural information and literary reading.

It is the distinct feeling of the teachers who prepared this guide, that the socio-cultural material appearing in the introduction to each group of Hispanic countries should be required reading in order that the class have some common frame of reference. This too, however, should be assigned at the proper time, that is, within the framework of a unit dealing with those particular countries, or some other related topic. Also the material on pages 73-81, "El mundo hispano." The teacher may base his curriculum for each semester of Level V around this text, provided that it is done in the spirit of unit teaching, using additional sources, with the class divided into interest groups for working on various sub-topics of the larger theme. THE TEACHER MAY USE OTHER KINDS OF UNITS; SUCH AS, "WOMEN IN LATIN AMERICA," "REVOLUTIONARY MOVEMENTS," OR A COMBINATION OF BOTH, PROBABLY THE MORE DESIRABLE PLAN.

The teacher may assign certain of the literary selections for all to read, certain groups only, certain individuals only; or some of the readings may be optional or omitted.

Mrs. Carrero, formerly of Du Val, currently of Laurel Senior, has taken each section of the text, except Mexico, and has given it some organization for teaching purposes.

This analysis has been made in order to guide the teacher new to Level V and to activity-type teaching. Even though a class may be working on a topical unit, such as,"Current Social Problmes in Bolivia," the material in Siglo Veinte can be related to it. This is part of the teacher's role. There should also be cross-referencing between La América latina de ayer y de hoy,a copy of which has been purchased for each Level V teacher, and of other reference books sent to each school.

The Siglo Veinte section on Mexico was analysed and organized for teaching by a Level V student of Laurel Senior High School, William Quinn. It was prepared as a project, with the thought of its inclusion in this Guide.

N.B. THE ORDER OF PRESENTATION OF THE MATERIAL FROM SIGLO VEINTE GIVEN HERE IS OF NO PARTICULAR SIGNIFICANCE. The teacher may use first whatever part of the text is pertinent to the interests of the class. Since our thrust is toward a greater rapport with Latin America, it seems least desirable to begin with Spain.

Consult teacher's manual for Siglo Veinte whenever useful. Also, all class assignments for reading in Siglo Veinte should be preceded by a

"readiness" session at which time the teacher clarifies the most difficult vocabulary in order to help prevent "vocabulary thumbing," which destroys motivation.

SIGLO VEINTE: LA UNIDAD SOBRE MEXICO

(RESOURCE UNIT)
All students should read socio-cultural material at the beginning of chapter.

Preparado por:
William C. Quinn
alumno de la señor Weiland
Español V

PREFACIO

(This page was numbered i in the student's copy.)

La unidad de México tiene, como su objeto, un mejor entendimiento del mexicano para cada estudiante. Esto incluye un conocimiento de la política, la música, el arte, y las costumbres mexicanas además de su literatura. Sin embargo, la literatura es el tema principal, siendo que refleja los sucesos en la historia de México através de un espejo mexicano. Si los estudiantes entienden el espejo de la literatura, y conocen los sucesos, pueden ver como piensan los mexicanos. Quien sabe como piensan los mexicanos, los entiende.

Habrá dos puntos de énfasis: la historia del México de este siglo y la literatura del México de este siglo. A pesar de este definido objeto, no habrá un solo método definido estrictamente. Es necesario que el profesor cambie su tratamiento de la unidad para satisfacer las necesidades de cada clase. Quizás una clase sea más grande o más lista que otra. Así, es necesario dar sólo un esquema en general.

Sin embargo, el profesor debe tener un programa. Así, hay ciertos puntos que son absolutamente necesarios. Estos son (1) cinco cuentos o poemas deben ser preparados para la clase por cada estudiante, (2) hay dos proyectos, uno escrito y el otro oral, que cada estudiante debe hacer de un modo o de otro, y (3) debe haber un examen al final. No se puede eliminar estas partes.

(This page was numbered ii in the student's copy.)

En conclusión, hay dos propósitos centrales que el profesor debe tener en mente durante toda la unidad. Estos son: (1) que este curso es para los estudiantes avanzados de español que tienen la abilidad y el interés para seguir un curso más elevado, (2) que es normal y que los que tienen suficiente interés en el curso necesitan al profesor sólo como un guía. Lo que es dejado fuera de este esquema es dejado al estudiante sólo. La responsabilidad es suya.

William C. Quinn

LA UNIDAD

La unidad puede ser empezada con una película de México que se llama: FST-26 The Hispanic World No. 2 México. El profesor, claro, debe verla antes y preparar comentarios para estimular el interés. Entre más graciosos o extraños que sean, mejor.

Después de la película se puede tener una discusión si hay algo que se destaca que los estudiantes muestran un interés. Si no, después de un resúmen de las ideas principales de la película en la parte del profesor, estaría bien si hubiera en examencito oral de la película.

La segunda parte es una discusión de México para clarificar lo que los estudiantes saben y los que no saben de México. Como principio de la discusión se puede tener (1) las relaciones entre México y los Estados Unidos, (2) la influencia india en México, y (3) la influencia española en México.

Hay varias ventajas en estos tres tópicos Primero, las relaciones entre los Estados Unidos y México no han sido siempre buenas. El período de "Manifest Destiny" fue,en particular, uno de los peores. También hubo el conflicto entre los dos países durante la administración de Wilson y desde el fin de la administración de F.D. Roosevelt hasta ahora. Claro que hay muchos ejemplos de la injusticia y del orgullo nacional que se puede discutir.

Fácilmente uno puede cambiar del primer asunto hasta el segundo. La influencia india en México, cuyo nombre aparece más indio que español, es muy clara. También, los misterios de los Mayas y el trágico fin de los Aztecas en las manos de los españoles serán de interés, si el profesor da tiempo suficiente antes de la fecha para que los estudiantes puedan prepararse.

Como los Aztecas fueron seguidos por los españoles, una discusión de la influencia española debe seguir la de la influencia india. A pesar de la larga discusión debe ser más corta. Sólo es necesario concluir en un breve resumen los más importantes ejemplos de la influencia española, especialmente en la literatura. Así, es posible dar a los estudiantes un conocimiento suficiente de la historia de México e introducirlos a la literatura.

Las discusiones en general, deben ser preparadas en parte por el profesor y en parte por los estudiantes. Posiblemente sería bueno si los estudiantes prepararan algún breve informe escrito para mandar al profesor antes de la discusión. Los que no entregan un resumen pueden mejorar su gramática haciendo algunos ejercicios escogidos por el profesor mientras que los otros discuten. Si nadie quiere discutir, el profesor debe preparar unas conferencias para que los estudiantes tengan algún conocimiento de la historia de México. Siempre es necesario entender que el objetivo de la introducción es sólo darles una buena vista del pasado de México. Los detalles no son necesarios más que para entretenimiento.

Claro que la primera tarea del libro será leer la introducción a la Unidad de México. Los estudiantes deben saber las respuestas a todas las

preguntas y un pequeño examen oral sería bueno, pero el objectivo no es que los estudiantes se aprendan de memoria el material. El profesor debe usar discreción en su uso de la introducción en el libro. Preguntas de ¿por qué? serían mejor que preguntas de ¿qué?

Después de leer la introducción y aprender la material básica la clase debe tener algunas conferencias sin o con discusiones por el profesor. Tres buenos tópicos son (1) las pinturas mexicanas, (2) la música mexicana, y (3) la política mexicana. Se puede obtener ejemplos de las pinturas y discos de la música en las bibliotecas. Al final, las estadísticas que muestran la inestabilidad del gobierno mexicano cuando era casi una dictadura pueden ser la base de una discusión interesante sobre la cuestión de si la dictadura, más o menos, es mejor para México que la democracía o la oligarquía. Estas conferencias concluyen la introducción.

La Unidad misma consiste en los cuentos y la poesía. El profesor debe entregar la mayor parte de la responsabilidad de estudiar éstos a los estudiantes. En el programa, todos deben leer todo, pero el profesor sólo debe exigir un progreso muy general y el cumplimiento de los cinco cuentos y poemas, cada uno para una fecha escogida por el profesor.

Sin embargo, la necesidad de un guía es indiscutible. El profesor debe exigir un informe escrito y un informe oral de cada estudiante. El primero debe ser terminado a mitad de la Unidad y debe ser sobre algún punto histórico solamente. El segundo debe ser terminado al fin de la unidad y tratar de algo literario. La decisión de cuál debe ser oral y cuál escrito debe ser dejado a la discreción del estudiante. Estos dos darán la prueba de lo que el estudiante ha aprendido del curso.[1]

El otro sistema de guías será selecciones escogidas del libro por el profesor.[2] Cada una tendrá que ser leída por cada estudiante para discusión entre la clase y el profesor. Así el profesor puede asegurarse de otro modo, que los estudiantes aprendan algo, a los menos.

El fin de la unidad consiste en dos partes. Primero, el profesor debe discutir y repasar la unidad con la clase; sin duda correcciones serán necesarias. Finalmente será el examen de la unidad para que el profesor y los estudiantes puedan saber cuanto los estudiantes han aprendido y donde la unidad necesita correcciones.

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[1]En el Apéndice I hay unas sugerencias para los tópicos de los informes. También hay unas referencias que los estudiantes pueden usar.

[2]En el Apédice II hay un esquema de la literatura mexicana de este siglo, unas referencias para la mayoría de los autores, y unas sugerencias para la literatura para la clase.

APENDICE I

LOS TEMAS DE LOS INFORMES

A. Los Informes Sobre la Historia

Hay muchísimos tópicos para el informe histórico; los Mayas, el gobierno de México por los españoles, el problema de la población, y la influencia de la Iglesia, son unos pocos. No es difícil hallar información sobre ellos. Al contrario, la biblioteca de la escuela tiene, entre sus revistas, enciclopedias, y libros, bastante para una clase pequeña. Esta es una lista:

1. The Maya
   Michael D. Coe
   Frederick A. Praeger, Publishers: 1966

2. Mexico
   Michael D. Coe (Es de los indios antiguos.)
   Frederick A. Praeger, Publishers: 1962

3. Encyclopedia Americana, Vol. 18
   Americana Corporation: 1966

4. Heroic Mexico
   William Weber Johnson (Una excelente historia del México
   Doubleday and Co., Inc.: 1968 de este siglo.)

5. The X in Mexico
   Irene Nicholson (Una excelente descripción de México
   Doubleday and Co., Inc.: 1966 y su cultura.)

6. The Conflict Between Church and State in Latin America
   Frederick B. Pike, ed.
   Alfred A. Knopf: 1964

7. Is the Mexican Revolution Dead? (Tiene un ensayo por Leopoldo Zea y
   Stanley R. Ross, ed. muchos otros por mexicanos.)
   Alfred A. Knopf: 1966

8. Ten Keys to Latin America
   Frank Tannenbaum
   RAndom House, Inc.: 1959

9. Latin American and the Caribbean: A Handbook
   Claudio Veliz, ed.
   Frederick A. Praeger, Publishers: 1968

10. Hispano*

(2/10/69) Páginas 5 hasta 7
Sobre la juventud de hoy de México y la Revolución.

(2/24/69) Páginas 11 hasta 13
Sobre la mujer en la Revolución.

(3/10/69) Páginas 5 hasta 11
Sobre el Partido Revolucionario Institucional.

(3/31/69) Páginas 5 hasta 7 y 8 hasta 10
Sobre Benito Juarez

(4/7/69) Páginas 5 hasta 7
Sobre Zapata.

(8/4/69) Páginas 13 hasta 15
Sobre la educación y la Revolución.
Páginas 47 hasta 48
Sobre el problema de la población.

(8/11/69) Páginas 18 hasta 20
Sobre la posición de la mujer en la Revolución.

(9/6/69) Página 15
Sobre Pancho Villa.

(9/15/69) Páginas 5 hasta 8
Sobre la Independencia de México.

11. Life en español

(3/24/69) Página 28
Sobre México y su arte.

12. Hispano también siempre tiene dos secciones, una para conferencias del gobierno y una para recordar los sucesos de 1869. Sólo la última tiene un nombre, "Centenaria," pero es fácil hallar ambos artículos. Tienen información que posiblemente alguien puede usar.

B. Los Informes Sobre la Literatura

Desafortunadamente, hay muy pocas referencias para un informe en la literatura. Los autores mexicanos de Siglo Veinte son, en general, demasiado recientes para que estén en muchos libros o enciclopedias. También están muy en el pasado par que sean los temas de artículos en

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* Este año cada escuela (Senior High) recibirá la revista Hispano. La señora Weiland podría prestarle a algún profesor las copias mencionadas.

las revistas. Sin embargo, hay algunos lugares donde se puede obtener información. Esta es una lista:

1. Enciclopedia Americana, Vol. 18, páginas 806 hasta 807
   Americana Corporation: 1966

2. Heroic Mexico (Muestra la relación entre algunas obras y la
   William Weber Johnson Revolución.)

3. The X in Mexico (Este es el mejor libro que las bibliotecas
   Irene Nicholson de Laurel tienen sobre la literatura mexicana.)

4. Epic of Latin American Literature (Tiene alguna información.)
   Arturo Torres Rioseco
   Oxford University Press: 1946

5. Is the Mexican Revolution Dead?
   Stanley R. Ross

6. Latin America and the Caribbean: A Handbook
   Claudio Veliz, ed.

APENDICE II

TRABAJO DIARIO

A. El Esquema de la Literatura Mexicana

1. Los Cuentos

a. La novela de la Revolución

(1) Mariano Azuela

(a) Los de abajo

(2) Martín Luiz Guzmán

(a) El águila y la serpiente

b. Colonialismo

(1) Ermilo Abreu Gómez

(2) Francisco Monterde

(3) Julio Jiménez Rueda

c. Indigenismo

(1) Agustín Yañéz

(a) Episodio del cometa que vuela

(2) Alberto Quiroz

(3) José Revueltas

2. La Poesía

a. Los "Contemporáneos"

(1) Jaime Torres Bodet

(a) "México canta..."

(2) Xavier Villarutia

(a) "Aire"

(3) José Gorostiza

(a) "La orilla del mar"

(4) Celestino Gorostiza

3. Los Ensayos

a. "El ateneo de la juventud"

(1) Alfonso Reyes (el mejor autor de México en el siglo veinte)

(a) "San Jerónimo, el león, y el asno"

(2) José Vasconcelos

(a) "Una cacería trágica"

Los estudiantes deben tener algo así como esto cuando empiezan el trabajo diario. Clarificaría mucho.

B. Los Autores

Antes de buscar referencias en las bibliotecas, los estudiantes deben tener el material en los papeles reproducidos. Esto eliminaría mucho trabajo, especialmente siendo que no hay nada escrito sobre algunos autores. Esta es una lista de donde se puede hallar información sobre ellos:

1. Arreola, Juan José: The X in Mexico, p. 194, 197-198

2. Azuela, Mariano: The X in Mexico, p. 184-188
Heroic Mexico, p. 137-216

3. Castellanos, Rosario: The X in Mexico, pp. 195-199
Latin America and the Caribbean, p. 776

4. Dávila, Amparo: No hay nada.

5. Fuentes, Carlos: Latin America and the Caribbean, p. 766
The X in Mexico, p. 190

6. Gorostiza, José: Latin America and the Caribbean, p. 776
The X in Mexico, p. 190

7. López Velarde, Ramón: Epic of Latin American Literature, p. 119

8. Guzmán, Martín Luis: Epic of Latin American Literature, p. 184
The X in Mexico, pp. 190-191

9. Pachecho, José Emiliano: No hay nada.

10. Paz, Octavio: Latin America and the Caribbean, p. 776
The X in Mexico, pp. 198-199

11. Pellicer, Carlos: Latin America and the Caribbean, p. 775 y p. 776
The X in Mexico, p. 198

12. Reyes, Alfonso: The X in Mexico, p. 194

13. Riestra, Gloria: No hay nada.

14. Rojas González, Francisco: No hay nada.

15. Rulfo, Juan: The X in Mexico, p. 190

16. Vasconcelos, José : The X in Mexico, p. 190

17. Torres Bodet, Jaime: The X in Mexico, pp. 193-194

18. Villarutia, Xavier: The X in Mexico, p. 190

19. Yañéz, Agustín: The X in Mexico, pp. 191, 194

20. Zea, Leopoldo: Is the Mexican Revolution Dead?, p. 138

C. La Literatura para la Clase

Estos son escogidos por ciertas razones. Cada uno es un importante representante de un período o un estilo. Así, deben ser discutidos por la clase y todos deben hacerlos, oral o escrito como quiera el profesor, las preguntas. También, sería bueno si los estudiantes hicieran un análisis oral o escrito de dos de estas obras:

1. "La toma de un pueblo" o "La muerte de David Berlanga"

   Estos dos cuentos son representantes de la novela de la Revolución. Aunque el primero trata de Los de abajo y el segundo de los caudillos, concluyen en casi la misma idea. Así, no importa cual se escoge. (Sin embargo, hay algo un poco extraordinario en el segundo.)

2. "Episodio del cometa que vuela"

   Los estudiantes deben leer éste porque es un ejemplo del indigenismo. Como esta tendencia a dar más consideración a los indios que a los españoles es muy fuerte en México, sería bueno si los estudiantes supieran algo de la literatura que ha producido.

3. "México canta en la ronda de mis canciones de amor"

   Este poema no es para las masas; necesita una clarificación. A pesar de esto, es un ejemplo bueno de las obras de los "Contemporáneos." Como han dominado la escena en la poesía, es necesario que el estudiante sepa algo de sus obras y de ellos.

4. "Aire"

Se puede comparar este poema de Villarutia con la obra de Torres Bodet. Así, el estudiante tendrá una vista mejor de la poesía de los "Contemporáneos."

5. "San Jerónimo, el león y el asno"

Este ensayo tiene dos ventajas. Primero, fue escrito por Adolfo Reyes, el mejor escritor del siglo en México según algunos mexicanos. Segundo, es una representación de lo que el "Ateneo de la juventud" producía. El estudiante aprende de los dos al mismo tiempo mientras que estudia este ensayo.

SIGLO VEINTE

COLOMBIA Y VENEZUELA

(pages 218-249)

I. Introduction

This unit might be a good one to begin the year or the study of South America.

A. Read the introduction on pages 219-220.

B. Use maps extensively so the students become familiar with the regions of both countries.

C. Use illustrations in the book and explain them.

D. Use any other visual aid at this time. (El mundo hispánico filmstrip)

II. Treatment

A. After the introduction assign pages 220-227 (Colombia).

B. Have the students prepare themselves by writing down the number of the page and line where the answers are (for oral discussion.) Questions are in the back of the book.

C. After the oral discussion - The material may be assigned again so that the students answer the questions in their own words (if possible). This can also be done in class with the help of the teacher especially at the beginning of the year. The teacher may write a keyword on the board for the students to formulate the answer in a complete sentence.

Example: The teacher writes on board -- llanos, selvas, y montañas.
The Student: Colombia puede ser dividida en tres partes geográficas que son: llanos, selvas, y montañas.

In this way the student gets used to writing and expressing himself correctly. Emphasis should be given on the grammar and style of writing. Sentences should be corrected and graded. Emphasis should be placed in quality not quantity. Not all the questions in the back of the book should be assigned. The teacher should select some of them, the most important ones. Although the correct answer is important, the construction of the sentences must not be neglected.

Some questions or statements may arise after reading and discussing this selection such as the following:

1. Colombia es uno de los países más cultos y florecientes de hispanoamérica.

2. ¿ Por qué hay tantas luchas en Colombia?

3. ¿ Por qué fueron los colombianos tan injustos con su libertador Bolívar?

Individual assignments may be given to be discussed in class at the same time of the literary selections. The students must make some research and be able to back their statements with their reading materials.

III. Sources

A. Siglo Veinte -- pages 220-277

B. Iberoamérica, Revised -- pages 170-176

C. Esencia de hispanoamérica -- pages 66-69

D. La América latina de hoy -- pages 319-

In studying Venezuela, the same pattern may be followed. The literary selections may be studied separately and afterwards a comparison and/or contrast may be made between the two countries, and their literature.

IV. Literature

A. Colombia

1. Espuma y nada más -- short story

a) Recommended for the whole class.

b) Author -- biographical information -- teacher's manual p. 24.

c) Explain words which may cause difficulty.

d) Assign the piece of literature to be read for enjoyment (may also be read in class).

e) Have students try to answer the questions orally without using the book when possible.

f) Assign reading again and ask for written answers.

g) Questions like the following may be used for discussion:

(1) Does this selection illustrate any aspect of Spanish life?

(2) Is bravery seen in this selection?

(3) Are the men daring? Why?

2. Nocturno -- poem

a) Recommended for the whole class.

b) Information on the author -- Literatura hispanoamericana, pp. 431-432.

3. Yo fui un hachero -- poem

a) Recommended -- it portrays humanism.

B. Venezuela

1. Fascinación -- narrative

a) Optional (the whole class should read either Fascinación, p. 236 or Venezuela, p. 238.

b) It shows life in Venezuela during war (social problems).

c) Many regionalisms -- they must be explained before reading.

d) Author --Teacher's Manual, p. 23.
Literatura hispanoamericana, p. 610.
Retratos de Hispanoamérica,p. 202 (a picture of him)

2. Venezuela-- narrative -- short story

a) Optional -- see a under Fascinacion.

b) This selection is very much like Fascinación.

3. El venado -- narrative

a) Recomended for the whole class.

b) Realistic.

c) Customs of Spanish people -- superstitions; death.

d) Author -- Teacher's Manual, p. 24.

4. El diente roto -- short story

a) Optional.

b) Humorous -- it shows the influence of public opinion.

c) Author -- Teacher's Manual, p. 23.

Sources for Venezuela

1. Siglo Veinte, pp. 228-235.
2. Iberoamérica, p. 176.
3. Esencia de Hispanoamérica, pp. 66;96.
4. La América latina de hoy, p. 147.

SIGLO VEINTE

LA ARGENTINA, PARAGUAY, Y URUGUAY

(pages 329-378)

I. Introduction: The teacher may begin this unit with the filmstrips from El mundo hispánico.
Preview and write general questions on the board for discussion.

II. Material -- from Siglo Veinte, pp. 329-346

A. Suggested treatment -- the whole class should read it.

1. Take one country at a time and respective writers from the literature section. Assign them to the whole class and have students lead the discussions in class. Use questions A and B, pp. 423-424. Question B is suitable for group discussions and/or panel discussions.

2. Another use for this unit would be taking the three countries at the same time; (with three different leaders.)

a) Make class responsible for the complete reading of pp. 329-346.

b) Do questions A, page 423, or write your own questions.

c) Choose three individuals to discuss or lead discussions on the three countries. Ex.: give similarities or differences.

3. Divide the class in three groups for discussions on each country separately.

B. Reference Material

1. Introduction to the Latin American Nations (pamphlet) Pan American Union (Chapters on Argentina, Paraguay, and Uruguay.)

2. Esencia de Hispanoamérica -- p. 136 -- on agriculture of Paraguay

   p. 143 -- Transportación
   p. 148 -- Deportes de la Argentina
   p. 163 -- Analfabetismo
   p. 180 -- Militarismo
   p. 193 -- Arte; pintura
   p. 287 -- Economía

3. Iberoamérica, p. 287

4. Tiempo hispano -- Magazine of current events

5. El mundo hispánico -- magazine, Feb., 1970

Topics like the ones just mentioned and others of interest to the students may be assigned for discussions, debates, etc.

III. Literature -- see Teacher's Manual for all selections

A. Axolotl -- short story -- p. 348

1. May be omitted.

2. Difficult reading.

3. Author not well known.

B. Rancho orejano -- poem, p. 351

1. May be assigned individually.

2. Difficult vocabulary.

3. Author not well known outside of Paraguay.

4. Information on the author -- p. 688 -- Literatura hispanoamericana.

C. Audiencia privada, p. 352

1. Optional.

2. Work on vocabulary first (difficult.)

3. Bring out expressions such as "güeno."

4. Author -- p. 688 -- Literatura hispanoamericana

D. Horneros -- short story

The whole class should read it.

E. El nido -- poem

May be omitted.

F. Hombre pequeñito and El afilador -- p. 361 -- poems

1. Suggested for the whole class.
2. Author -- Literatura hispanoamerican, p. 581
3. Compare the two poems and authors.
4. Use questions on p. 426.

G. El jardín de senderos que se bifurcan, p. 362 -- short story

1. May be omitted.
2. Difficult reading.
3. Author -- Iberoamérica, p. 234

H. El solterón, p. 368 -- poem

1. Recommended as a home assignment for the whole class.
2. Assign individual verses to be interpreted and discussed in class.
3. Author -- Literatura hispanoamericana, p. 464
4. Work on vocabulary first.

I. Desdicha, p. 370 -- short story -- theme: death

1. For the whole class -- or a group may dramatize it.
2. Easy reading.
3. A good activity would be to have the students write it in prose form.

J. En la ribera
El sueño -- short poems, p. 373
Lied

K. A la deriva -- short story, p. 374

1. For the whole class.
2. Easy reading -- compare to Horneros.
3. Theme: nature and death.

L. El fantasma -- short story -- fiction -- p. 376

1. Not recommended.

2. Very difficult to understand.

3. Theme: life beyond; death.

IV. General comments on this section of Siglo Veinte

There are some general topics that are brought out in the readings. Some students may wish to talk or write about them as a culminating activity. Others may be assigned.

A. La preocupación por la muerte -- pp. 376,351,368,370,373,374.

B. La naturaleza -- pp. 351;374.

C. Protagonistas animales -- Axolotl, pp. 348;361.

D. Ironía (A la deriva), p. 374.

E. Regionalismos (Horneros), pp. 358,359.
(Audiencia privada), p. 352.

F. Expresiones idiomáticas

G. Rasgos culturales

Examples: (a) bebida de mate, p. 354

(b) supersticiones, p. 356

(c) rasgos de hombres de gobierno (Audiencia privada), p. 352

(d) el gaucho de las pampas (may compare to the American cowboy)

(e) influencia en el desarrollo social de los dos países

H. At this time the short novel El gaucho Smith may be read by the class, if it has not been read before. Or only an interested group might read it and report to the class.

I. The unit should culminate with a test, a term paper, composition or some type of writing by which the teacher can evaluate the students. The teacher and students should have agreed previously on this matter. If a test is planned, the nature of the test, and the kinds of items the students are expected to recall in toto should have been previously agreed upon. In general, however, an essay test is better at this level. The teacher might try a "take-home test" as is sometimes used in college courses.

SIGLO VEINTE

ECUADOR, PERU, Y BOLIVIA

(pages 250-305)

I. Introduction

These three countries may be introduced at the same time using questions like the following: (from Siglo Veinte, p. 417 - B). This will keep the students interested. If they don't know the answers to all these questions, it is a good idea to assign the reading material from pages 251-273 and discuss the questions again. Give the students about three to four days to read and prepare themselves.

1. ¿Qué herencia cultural une al Ecuador, el Perú, y Bolivia?
2. ¿Qué significado tiene la República del Ecuador?
3. ¿ Por qué se pelean entre sí los caudillos militares?
4. Siendo tan rico en recursos materiales, ¿por qué tiene el Perú un bajo nivel económico?
5. ¿Qué hechos geográficos han determinado el desarrollo económico de Bolivia?
6. ¿Qué beneficios traería la Unión política de estos tres países? ¿Sería esto posible?

During the time they are doing their assigned reading the following visual aid is available and may be presented to them or may be presented by individual students as oral reports.

The Hispanic World -- set of filmstrips in each school.

No. 6 -- Ecuador
No. 7 -- Ecuador
No. 8 -- Peru
No. 9 -- Peru
No. 10-- Bolivia

The tapes that go with this setare in Spanish but the explanations are too long. A good idea is to assign the material to the more capable students and have them narrate it while showing the filmstrip (in Spanish.) There are also three films in English at the Material Center, and the same procedure may be used.

Ecuador No. 1383
Peru No. 2820
Bolivia -- "Miners of Bolivia" No. 2786

II. Treatment

While students are reading the assigned work (pages 251-273) they can also work on some research in class for future discussions. The following are some topics of interest to the students.

- la economía
- la política
- la sociedad
- la revolución boliviana
- los indios
- el descontento
- la relación con España (carácter hispánico)
- la civilización inca
- el analfabetismo
- la música
- prejuicios

III. Reference books

A. Iberoamérica --Castro

B. Introducción a la cultura hispánica

C. La América latina de hoy y de ayer

D. Iberoamérica -- Síntesis de su civilización

E. Esencia de hispanoamérica

IV. Treatment of Literature Selections

May be read at the same time with the other material on the countries.

A. La insignia -- short story from Peru

1. Reading is optional.

2. Interesting.

3. Author -- information on the author is found in the Teacher's Manual, page 25.

4. Try to make the studentes see through this poem -- how absurd society can be. Can it be compared to today's activities in society?

B. Olor a cacao -- short story from Ecuador

1. Recommended for some students to report to class.

2. Place emphasis on the description of the girl -- and the author's ability to use descriptions.

3. Theme -- poverty, suffering.

4. Author -- Literatura hispánica, p. 715; Teacher's Manual, p. 25.

5. Other recommended reading -- Literatura hispánica, p. 715, Se ha perdido una niña

C. El caballero Carmelo -- short story

1. Recommended for the whole class.

2. Difficult vocabulary -- work on it first!

3. Many customs like the following are brought out:

(1) "nos hacía rezar arrodillados en la cama...," p. 280.

(2) The name Jesús is a common name for boys, p. 280.

(3) Life in the country = "ambiente provinciano."

(4) Cockfight, p. 282.

4. Author -- p. 26, Teacher's Manual

D. El hombre -- essay -- Peru

1. Recommended for the whole class.

2. This selection is suitable for discussions about:

(1) Peruvian Indians

(2) Racism and prejudice

(3) Compare to black people in the U.S.

3. Author -- Teacher's Manual, page 26.

E. La piedra y la cruz -- short story -- Peru

1. Optional.

2. Many regional words such as "güenos días," etc.

3. Portrays the problem of the mestizo -- two cultures.

4. Interesting Indian customs.

5. Author -- Teacher's Manual, page 24.

F. Aventura y muerte del viento -- poem -- Ecuador

1. Recommended for the whole class.

2. Compare this poem to Edición de la tarde -- Literatura

hispanoamericana, pages 678-679.

G. El pozo -- narrative -- Bolivia

1. Optional or for a group of students.

2. It dramatizes the tragedy of the war of el Chaco. It is a good time to explain the Chaco War and compare to other wars (discussion.)

3. Author --Teacher's Manual, page 25.

V. Culminating Activities

1. Creative writing --

Themes for compositions:

(1) Un día en la vida de un indio

(2) Comparación de los indios de Bolivia con los indios de los Estados Unidos.

2. A simulated radio program -- may be taped and played back.

SIGLO VEINTE

LA AMERICA CENTRAL

(pages 156-187)

I. Introduction

The teacher may introduce the study of La América Central by pointing out that it may be studied as a whole because of all the similarities among the countries in the physical and political aspects. The teacher may begin by asking the students which are the similarities of these countries. Examples: configuración física, la vida económica, el porcentage de indios, etc. The students may also want to know if there are any major differences.

II. Suggested Treatment

Assign: Siglo Veinte, pp. 156-157 to the whole class.
Iberoamérica -- Castro -- p. 192 to a group of students to report to the rest of the class.

After this assignment, the class should be ready to begin a discussion. It should be pointed out that there are some things which are characteristic of each country. At this point the class may be divided into groups to work on the different countries of Central America. It should be stressed that they must do the very best to

hold the students interest while giving reports. The students must use variety in presenting the material. They should be encouraged to use visual aids such as maps, slides, objects or articles from these countries, records, demonstrations, etc.

Another way of studying this unit is taking one country at a time, including the literature of that country and everything related to it at the same time. Example: When studying Guatemala, discuss also El gigante y el auto, p. 174. Assign the author beforehand to one of the students to report to the class. See Teacher's Manual, p. 18 Difficult vocabulary words should be assigned and discussed in class before reading this short story. The following are some of the key words that may give difficulty to students. They may be assigned to be studied, or original sentences written with them.

1. terremoto=cuando la tierra tiembla. En Chile hay muchos terremotos.

2. cosas terrestres=cosas de la tierra. Al gigante le gustaba examinar cosas de la tierra (cosas terrestres.)

3. inútil=que no tiene uso. Es inútil llamarla porque no puede oír.

4. molestia="a bother." Es una molestia tener que explicar todo lo que hacemos.

5. volcar=dar vueltas a algo. El gigante volcó el coche donde iban los pasajeros.

6. bicho=insecto o animalito pequeño. En el verano hay muchos bichos que causan molestias.

7. ruedecillas=gomas de los coches. Los coches de juguete tienen ruedecillas.

8. vocerío=muchas voces; personas hablando agitadamente. En el accidente se oyó un vocerío.

9. albergar=alojar. La chica se alberga en el hotel.

10. echar a correr=empezar a correr. Ella echó a correr cuando vió al gigante.

11. melenita=melena; cabellera;pelo. La melenita de la niña era rubia.

12. avecinarse=acercarse. La noche se avecinaba.

13. auxilio=ayuda;socorro. Una comisión le trajo auxilio a la chica cuando ella vió al gigante.

14. abejorro=insecto más grande que una abeja. El no podía comprender qué era aquel abejorro que volaba hacia él.

15. asco=repulsión. Las cucarachas me causan asco.

After studying the vocabulary the reading should be assigned or the tape played in class. If the tape is played in class, a short quiz for comprehension may follow.

Example of multiple choice quiz to test comprehension:

1. El gigante venía de : a) Saturno, b) la tierra, c) no se sabe.

2. El gigante examinaba: a) las nubes, b) cosas terrestres, c) la atmósfera.

3. El gigante tenía la forma de: a) un hombre, b)niebla, c) una pelota.

4. El gigante se interesó en: a) un coche, b)la luz eléctrica, c) las nubes.

5. Su energía se parecía a: a) la de los hombres, b) la atómica, c) la eléctrica.

6. El conductor del coche: a) no hizo caso, b) no pudo continuar, c) no se dió cuenta.

7. El gigante decidió: a) volcar el coche, b) jugar con el coche, c) ignorar el coche.

8. Al gigante, la gente del coche le parecían como: a) otros gigantes, b) hombres regulares, c) parásitos.

9. Cuando Alicia echó a correr el gigante: a) le tuvo asco, b) la inmovilizó, c) la tomó en sus manos.

10. Después que Alicia recobró su sentido: a) recibió auxilio de una comisión, b) creyó que era un sueño, c) se fue con el gigante.

After the quiz a discussion of the story may follow questions B, p. 406.

If the selection is assigned to be read at home, the questions on page 405 may be assigned to be discussed in class.

It is recommended that at least one selection of literature be studied for every country. This pattern may be followed in studying the other countries.

III. Sources

Besides the books in the bibliography, there are other sources:

Movies: The Crowded Highlands, No. 1396 -- at the Material Center.
Panama Canal, No. 1307 -- Material Center.

May call the Pan American Union. They have a special service of resource people available to speak on specific countries and subjects.

IV. Literature Selections

A. A. Margarita Debayle -- poem

1. Recommended for the whole class.

2. Refer to Literatura hispanoamericana, p. 440.

3. Special attention should be given to this author. The prose on page 181 may be studied at the same time as the poem. Literatura hispanoamericana has many other selections which may be studied by interested students.

B. El gigante y el auto -- short story -- fiction

1. Recommended for the whole class. It holds the interest.

2. Author -- Teacher's Manual, p. 18.

C. La gran plegaria -- short poem

1. Optional.

2. Religious theme.

D. Los Veleros se van -- poem

1. Recommended for the whole class.

2. Easy reading -- short.

3. Author -- Teacher's Manual, p. 18.

E. El solitario -- poem

1. May be omitted if study another one from Nicaragua.

2. Short, easy.

3. May be compared to Rubén Darío.

4. Author -- Teacher's Manual, p. 19.

F. La lagartija de esmeraldas -- short story

1. May be omitted -- or read by the more capable students.

2. Vocabulary is difficult and much figurative speech used.

3. It shows the life of the Indians (hunger, child-like attitudes).

F. La resurrección de la rosa -- poetic prose

May be studied at the same time as A. Margarita Debayle.

G. Tío conejo comerciante -- short story

1. Recommended for the shole class. It is the only selection from Costa Rica.

2. Humorous -- a children's story.

3. Author -- Teacher's Manual, p. 19.

4. A good project would be for a group of students to compare the author to Carmen Laforet (Spanish writer who is interested in writing about children.)

5. It may also be dramatized by a group of students.

H. En loor de la hamaca -- essay

May be omitted -- not interesting to students.

I. El eclipse -- short story

1. Recommended for the whole class.

2. Interesting to students.

3. Short -- may be assigned for general discussion.

4. The level of the Mayan civilization may be a topic for discussion.

5. Author -- Teacher's Manual, p. 20.

J. La bala -- short poem

1. It may be read and interpreted in class.

2. Author -- Teacher's Manual, p. 20.

V. Culminating Activity

A. Compare the countries.

1. people

2. customs

3. ideas

4. culture

B. Compare the writers.

1. Is there anything that they have in common?

2. Is there a general theme, style, etc.?

C. Compare with other Hispanic countries --

1. South America

2. Las Antillas

3. Spain.

SIGLO VEINTE

CHILE

(pages 307-328)

I. Introduction

The teacher may want to plan the unit with the students and begin by asking questions about Chile to find out how much they know. The following are some examples:

1. Who is the President of Chile now?

2. What type of government do they have?

3. What are the people like?

4. Can the people be compared to the other South American peoples?

Soon the students will be asking questions of their own and you will have a good beginning. At this time the homework assignment should be given: pp. 307-315, Siglo Veinte.

The following is some reference material which the students should use:

1. Iberoamérica by Américo Castro (Holt), pp. 151-155.

2. Introduction to the Latin American Nations (Pan American Union--pamphlet) -- Students may write for this material.

3. Esencia de Hispanoamérica, pp. 70-73 -- in every school.

II. Procedure

1. Use maps extensively.

2. Explain words which may cause difficulty.

3. Use pictures on pages 306,308,310,311,312 to stimulate oral participation and relate them to the text. Compare, etc.

4. Discuss pages 307-315 using questions on page 421. Students may also write out original questions to ask one another in class.

5. A comparison of Chilean culture to the U.S.A.'s can be made by the students.

III. Literature (Readings)

A. El cataclismo -- short story

Not recommended for thw whole class -- difficult reading (vocabulary and content.)

B. Tres árboles

C. La lluvia lenta -- poems

D. Balada de la estrella

1. Recommended for the whole class.

Suggested procedure for B.,C., and D. above

a) Study the author -- Gabriela Mistral.

(1) A student or group of students may give this report orally. See Teacher's Manual, pp. 26, 27. Also Literatura hispanoamericana, p. 270.

b) Analysis of the three poems.

(1) See Teacher's Manual, p. 51.

(2) Connotation of words, images, figures of speech.

(3) Find out whether these poems show any aspects of Spanish culture.

E. Oda al olor de la leña, p. 327

May be read after reading Gabriela Mistral and poems.

Procedure:

a) Follow same procedure as for Gabriela Mistral and the three poems.

b) See Teacher's Manual, p. 27 and Literatura hispanoamericana, p. 682.

c) Compare Neruda with Mistral.

(1) Do they have anything in common?

(2) Are there any outstanding characteristics in these poems?

F. El vaso de leche -- short story, page. 322

Recommended for the whole class.

Procedure:

a) Study the author -- Manuel Rojas.

(1) Teacher's Manual, p. 27.

(2) Literatura hispanoamericana,

b) Assign story -- after going over vocabulary which may be difficult.

c) This story should be read at least twice. Then answer the questions in the back of the book and discuss.

d) Students may write questions out and point out parts of the story which they think are realistic or true about certain groups of people in Spanish America or any other part of the world.

IV. Culminating Activity

After reading and studying all the selections on Chile, the students may compare all three authors to see if they have any characteristics in common; if there are contradictions among their writings, etc.

The questions at the end of the book may be used for a review before a test.

A panel may be organized in which the class asks questions of three experts on these authors.

SIGLO VEINTE

LAS ANTILLAS

(pages 188-217)

I. Introduction

A. Before assigning reading in Siglo Veinte the teacher should give help with difficult vocabulary to prevent "vocabulary thumbing."

B. There are good films about Puerto Rico at the Commonwealth of Puerto Rico Office in Washington which may be borrowed.

C. A field trip to the Pan American Union building and gift shop might help build up interest on Latin American and "las Antillas."

II. Suggested Treatment

A. Assignments (long range). The students should be on the look-out for periodicals or bits of news and items on these countries for displaying to the class. Also, most libraries have the series of books The World and its People, and the students may use it for research and may compare the customs with the customs of other countries.

B. The questions in the back of the book should be discussed orally first. Students should take the leadership in the discussions. They should prepare well before attempting it. At the beginning of the semester, the teacher should always serve as the model of the class.

C. Studying about Cuba

Suggestions:

1. Assign the reading about Cuba to the whole class.

2. Resource persons are always of interest to the students. If this is not possible arrange for a project like the following. Call the welfare department and they might give you names of Spanish people who may need some help (or call CHANGE,Inc., in Washington.) The class may donate canned goods and clothing, etc. A trip to visit a home may be organized. This would be a good opportunity for the students to talk to Cubans and learn about Cuba today. The students may establish a relationship with Spanish people and may help them solve problems in their community since most of them do no speak English.

3. The relationship between Cuba and the U.S. today may be discussed in class.

4. Audio-visual aids on Cuba -- in Materials Center
   No. 1569 -- Captive Cuba
   No. 930 -- Cuban Crisis
   No. 1641 -- Fidel Castro

D. La República Dominicana

1. Assign the reading to the whole class (p. 197-198).

2. Discuss the countries which have intervened in Santo Domingo. Why?

3. When and why was the island divided?

4. Compare its people with the Cubans -- with the Puerto Ricans.

E. Puerto Rico

After assignment of reading material pp. 199-200, have the students analyze the status of the Puerto Rican.

Assign oral reports to individuals, or a panel discussion from the following.

1. A-LM Spanish IV, pp. 309-312.

2. A-LM Spanish IV, pp. 313-318.

3. Reference -- Island of Puerto Rico -- Lippincott Publishers, Prince George's County Library 917.295.

Use questions on page 318 for class discussion. After discussion on Puerto Rico, a reading selection from A-LM Spanish IV, p. 318-- La protesta, is suitable and all students should read it if possible. Discuss questions on page 322 of the same book. Compare this situation with the one of the black people in this country today.

III. Literature

The literature selections may be read simultaneously with the culture and history of each country.

A. No sé por qué piensas tú -- poem -- Cuba

1. Recommended for the whole class.

2. Compare with La bala, p. 187.

3. Point out -- relevancy of No sé por qué piensas tú, p. 202

to modern times -- Vietnam -- the same feelings as Guillén.

4. Author -- good information in Literatrue hispanoamericana, p. 671.

B. El asalto de los generales -- prose (almost a poem), p. 203 (República Dominicana)

1. Recommended for individual students only for extra credit. It can be pointed out at this time, that much of Spanish writing is concerned with war since the "hispanos" are a passionate people and much of the time are beset by war.

2. Author -- Teacher's Manual, p. 22.

C. A orilla, a orilla del mar -- Puerto Rico

1. Recommended for the whole class.

2. Establish contrast between this one and Danza negra, Sensemayá, and Búcate plata from Literatura hispanoamericana.

3. Information on author -- Teacher's Manual, p. 21.

4. Notice the language used by the author in contrast with the one in Danza negra.

D. Sensemayá -- Cuba

1. Recommended for the whole class.

2. See C.

3. See B.

4. Compare authors and poems.

5. Compare with Danza negra.

6. Notice similarities in style -- Poemas negroides.

E. La carta -- Puerto Rico

1. Recommended for the whole class.

2. Read and study after Orilla del mar.

3. Author -- Teacher's Manual, p. 21.

4. Notice the local language used.

F. Alarico Alfarero -- Cuba

1. May be omitted -- difficult to read.

2. Author -- Teacher's Manual.

G. Pacholí -- Puerto Rico

1. Optional.

2. May be compared with La carta, p. 206.

3. Author -- Teacher's Manual.

H. A la mariposa muerta
Que estás en los cielos -- short poems -- Cuba

1. Recommended -- poems which show a delicate beauty and the transience of life that Spanish people feel so strongly.

I. Additional reading from Literatura hispanoamericana (may be assigned to individuals; individuals may volunteer to read according to their interest; the teacher may Thermofax copies -- Thermofax ditto -- for all to read.)

1. José Martí -- Sueño despierto, p. 403
Dos patrias, p. 403
Versos sencillos, pp. 404-406
De el poeta, Walt Whitman, pp. 413-414

2. Enrique Varona -- Con el estabón -- for advanced students.

3. Nicolás Guillén -- Iba yo por un camino, p. 672

4. Eugenio Florit -- La noche, p. 748

5. Tino Calvo -- No te sé Desil -- p. 707

6. Pedro Ureña -- La América española y su originalidad.

7. Juan Bosch -- La bella alma de don Damián, p. 710

8. Eugenio de Hostos-- El propósito de la normal, p. 343.

9. José Luis González -- En el fondo del caño hay un negrito, Galería hispánica, p. 167

Sources for research:

1. Esencia de Hispanoamérica -- Mayo

2. La civilización española -- Marín

3. Iberoamérica -- Castro

4. Iberoamérica -- Síntesis de su civilización -- Loprete y McMahon

5. Introducción a la cultura hispánica -- Babín

6. La América latina de ayer y de hoy -- Hilton

7. The Latin Americans -- Alba, Victor; Praeger Publishers, New York. (In Prince George's County Library)

SIGLO VEINTE

ESPAÑA

(pages 82-155)

I. Introduction

The teacher may begin by explaining or asking for explanations from students of the pictures in the book, pages 3-17. Then as a unit project the class may be divided into groups according to their interests to study the different aspects of the culture of Spain. The following are some topics of interest.

A. Music of Spain

B. The people

C. Regional dances

D. Government today

E. Sports -- including bullfights

F. Food

G. Art

II. Suggested Treatment

A. After introduction (with pictures from Siglo Veinte) may assign reading material from Siglo Veinte, pp. 2-17, discussing daily portions of it led by students.

B. While discussing -- use two films from Materials Center

1. Viaje por el norte de España, No. 2333

2. Viaje por el sur de España, No. 2335

C. During this unit -- time should also be given to the students to research the topics under Introduction.

III. Sources

A. Books:

1. Siglo Veinte
2. La civilización española -- Marín
3. España y su civilización -- Ugarte
4. Cumbres -- Gloria Giner de los Ríos
5. Visión de España -- del Río
6. Historia de la literatura española -- del Río, Vol. I, II
7. Hora actual de la novela española -- Alborg

B. Filmstrips and films:

1. El mundo hispánico
2. No. 730 -- A Valencia Family -- (film)
3. No. 2331 -- Regional Dances
4. Feria regocijo de Sevilla

} -- Nos. 2, 3, and 4 available from Materials Center

IV. Literature

(a) Since there is so much in the literature, teacher and students may select.

(b) All authors -- pages 3-12, Teacher's Manual

A. Castilla -- poem

1. Shows the love and devotion that the Spaniards feel for their country.
2. Some difficult words.
3. Author -- Teacher's Manual, p. 11.

B. Punto final -- short story -- humorous -- about an absent-minded professor. It shows the classic attitude towards the teacher.

C. Juan Manso -- short story

1. Humorous.

2. Some idiomatic expressions are:

(a) "mosquita muerta"

(b) "fu ni fa"

(c) "a buena hora, manzanas verdes"

D. Anoche cuando dormía -- poem, page 25

1. Vocabulary somewhat difficult.

2. It is rhythmic and melodic.

E. Lo que más falta hace hoy -- essay -- only interested individuals

It is difficult to understand, highly philosophical.

F. ¿Soy yo quien anda...? -- poem

Easy to understand. It shows concern for humanity.

G. El caballero del verde gabán -- essay

1. Explains some of the symbolism in Don Quijote.

2. Difficult to understand -- elaborate style.

H. Cabeza repada -- short story

1. Difficult reading.

2. Concerning death.

I. El aire libre -- poem

1. A description of everyday life.

2. Easy reading.

J. Vacación de repartidor -- short story

1. A humorous story about a boy and his aspirations.

2. It has some dialog about the people.

3. Easy reading.

K. La guitarra -- poem

Easy to understand without looking up many words.

L. Patria de cada día -- poem

Patriotic theme; interesting, suitable for discussions. Shows how everyone can help to build for his country.

M. La ley -- short story

1. It implies that the law is for everyone.

2. It makes the reader think.

3. Not difficult.

N. La plaza -- poem

1. Loneliness in la plaza.

2. Easy vocabulary.

3. Not very interesting to students.

O. Elizabide el vagabundo -- short story

Not very difficult.

P. El poema

Difficult to get the meaning.

Q. El doble elegido -- poem

1. Easy reading.

2. Theme: love and poverty.

R. La música y la noche -- essay

Not very interesting to students.

S. El Ford -- short story

1. A car seen as part of a family.

2. Difficult reading -- vocabulary.

T. Pato -- poem

1. Very easy vocabulary.

2. It shows simplicity of life compared with the complications of modern life.

U. El aguinaldo -- short story

1. It shows how people forget the real meaning of a celebration such as this one. It teaches a lesson.

2. Not difficult.

V. El rey -- short story

1. It is about the faith of children in the Three Kings. "Religion is the most important thing in poeple's lives."

2. Elaborated writing.

W. El tiempo y el espacio -- short story

1. Humorous.

2. The students may compare the time element of the Spaniard with the American.

3. Not difficult to read.

X. Cima de la delicia -- poem

1. Difficult vocabulary but interesting.

2. Gives a gay feeling.

Y. El pez único -- short story

1. Difficult vocabulary.

2. A humanistic approach.

Z. Canto a España -- poem.

1. Elaborate and ornate poem dedicated to Spain.

2. It shows the devotion of the author to his country. Common to all Spaniards.

CLASS NEWSPAPER OR MAGAZINE

Fern Weiland
Laurel Senior High School

The publication of a class newspaper or of a collection of student writings in the form of a magazine can provide a natural vehicle for some of the creative writing produced by a level IV or V class.

This type of publication can be a culminating activity for a particular unit or series of units, or an on-going type of production, or it can be a unit in itself.

It should be stressed that the teacher should not feel that he is committed to a schedule of deadlines on this matter. The publication of even one issue of a newspaper or magazine for the year is worthwhile.

Also a student or group of students might volunteer to prepare a column in Spanish for the regular school newspaper. This activity might be considered a long-range project for these students provided that they produce a column each time the school paper is published.

NOTE: The teacher must consider himself ultimately responsible in seeing that grammatical errors are at a minimum in these publications.

Step 1: Conduct group discussion to determine the kinds of articles, features, and puzzles to be included. The type of work the students are willing and eager to write and work out will determine the character of the publication, i.e. newspaper or literary magazine. At this time if possible find a name for the publication through student suggestions and voting. If no decision is reached naming the publication can be assigned to a committee or can be made into a contest.

Step II: Choose an editor-in-chief and assistant or co-editors. If a volunteer comes forth this gives the best results, since the person has to be willing to spend a great deal of time and effort. If there is no volunteer, hold an election or choose the person felt to be most capable.

Step III: After the editors have been chosen, committees or groups should be formed. Some suggested divisions:

Newspapers	Magazines
1. sports	1. short stories
2. comics and cartoons	2. poetry
3. puzzles	3. word games
4. school news of importance	a) vocabulary b) puzzles

5. editorials
6. current events
7. art work
8. typing
9. interviews

c) acrostics

4. compositions of commentary nature
   a) school events
   b) current topics
   c) personal experiences
5. interviews
6. biographical sketches
7. typing
8. art

Not all of the above have to be included. It depends on the size of the group and its capabilities. Some of the divisions can be handled by an individual if it is a small group. If more than two are in a committee, that committee should choose a sub-editor.

Step IV: Several meetings should be held with the editor-in-chief and the sub-editors to determine:

a) The number of articles needed.
b) The size of the publication.
c) The length of the various selections.
d) The general lay-out.
e) The name (if not already decided.)

Step V: Time is now devoted to writing. It can be a class project by assigning several topics for writing. The groups in charge should determine the selections. The editors decide the final arrangement and choices.

Step VI: Role of the teacher:

a) Before any contribution is typed or prepared in final form, the teacher must check for suitability and errors, not to change any idea; however, only grammar and word usage.

b) The teacher acts as consultant if any difficulty or problem arise. If there is committee work, the teacher visits the various groups to determine progress.

c) Sometimes the teacher can make suggestions if the students understand that they can reject or accept the suggestions as they choose. This must be their production. However, the teacher must have final authority on grammar and usage.

Step VII: Time allotment (6-7 weeks, if this is a "unit")

a) One or two meetings a weeks are necessary

during class time.

b) After class -- once a week if the students can arrange a time suitable to all.

Step VIII:

a) Final typing and correction.
b) Teacher runs off dittos or stencils.
c) As many as possible help with the final assembling and distribution.

Reminder: Try to keep all class work that can be used for publication. This project is good for second semester. Several articles from a class newspaper follow.

EXCERPTS FROM A SPANISH CLASS NEWSPAPER

LA BOCA GRANDE

de Potomac Senior High School

VOL. 2 LA PRIMERA GRAN EDICION el tercer de octubre 1969

Bienvenidos a los nuevos Profesores

En Potomac este año, tenemos veintitrés nuevos profesores. Todos dicen que les gusta la escuela, los estudiantes y los otros profesores.

Uno de los dos nuevos señores del departamento de Guidance, el señor Lewis, recibió su B.A. y M.A. en G.W. Es casado y tiene dos hijos. Le gusta el golf, ajedrez y el juego de naipes.

En el departamento de ciencia tenemos dos nuevos profesores. Una, la Sra. Dail, enseña la biología. Ella también es casada y tiene una hija. Le gusta cocinar.

Otro nuevo profesor, el señor Clark, enseña la física. Se graduó de Frostburg. El es un gran jugador de ping-pong.

La escuela de Potomac tiene buenas relaciones entre los profesores y los estudiantes y es porque tenemos profesores como los que he descrito.

por
Marcos Bender

Noticias mundiales

El presidente Thieu de South Vietnam ha pedido que Nixon le diga sus planes de sacar tropas de su país.

En las elecciones de Alemania para el Parlamento, jóvenes están corriendo contra la Unión Cristiana Democrática que han estado en poder por más de veinte años.

Se ha informado que los Estados Unidos y Russia están muy cerca de comenzar conferencias de los problemas del Medio Oriente.

Los abogados de los seis soldados de las fuerzas especiales en Vietnam han dicho que su caso también va a revisarse.

por
Ivan

"Un pasito para un hombre...un gran salto para la humanidad"
... Neil Armstrong

Apollo 11

Apollo 11 empezó su viaje a la luna en agosto. Los tres astronautas eran Neil Armstrong Buzz Aldrin y Miguel Collins.

Este viaje fue el climax de muchos años de preparación. El proyecto costó $24 billiones.

Es la primera vez que un hombre ha andado en la luna. Los astronautas pasearon por la superficie lunar dos horas y veinte minutos. Durante el paseo, Buzz Aldrin puso la bandera de los Estados Unidos en el Mar de Tranquilidad. Hay muchos cráteres en la luna. Los astronautas recogieron muchas piedras para examinarlas. Algunas de estas piedras están en el Smithsonian Institute en Washington, D.C. por Nora

CHARLAS DE POTOMAC

Nosotros damos la bienvenida a los sophomores a Potomac. Parece que ellos tienen mucho entusiasmo.

El sábado pasado había un baile después del partido de fútbol contra Sasscer. La banda era los "Tuesday Boots." Todos se divirtieron. Después del baile y el trabajo de limpiar, muchas personas fueron al"Shakey's."

La próxima actividad será "Homecoming." Muchos de los ex-alumnos estarán aquí.

por Sandy y Linda

NOTAS DEL REDACTOR

por Pancho Vitto

¡Hola, amigos! Es con mucho placer que presentamos la primera edición de La Boca Grande, el periódico hispano de nuestra escuela. Este año, trataremos de presentar un periódico verdaderamente interesante. Por eso, es necesario que Uds. nos den sus ideas y sus quejas de nuestra publicación. También, este año queremos que Uds. contribuyan al periódico si tienen ideas sobre artículos. Recuerden: este es nuestro periódico y todos somos responsables por el éxito de La Boca Grande.

CHISTES Y BROMAS

El cliente: ¡Mozo! ¿Qué es esto,...mi bistec, o un plato sucio?

--Suerte que te encontré, amigo mío. ¿Puedes prestarme cinco pesos?

--No, no tengo ni un centavo.

--¿Y en tu casa?

-- ¡Todos bien, gracias!

Mozo (durante la sopa): ¿Agua, señor?

El señor: No, gracias. Ya tengo un plato lleno.

El maestro (contestando el teléfono): ¿Dice usted que Pepe tiene un serio resfrío y no puede venir a la escuela? ¿Quién habla?

La voz: Habla mi papá.

--fin--

INSULTOS

Qué ojos preciosos, que pena que no sean del mismo color...

No es exactamente estúpido, pero tenía catorce años cuando aprendió a mover la mano para decir adiós.

Le dice a todo el mundo que su hijo ya puede decir "Da-Da"... y solamente tiene ocho años.

Si pudiera beber veneno, trataría de sacar el depósito de la botella antes de morir...

Qué mujer -- sin ella su esposo nunca sería lo que es hoy -- muy pobre.

El Sr. Ruck tiene tres pares de gafas, unas para ver lejos, otras para ver cerca y otras para buscar las otras dos...

FUTBOL DEL "VARSITY"

Nuestro equipo de fútbol ganó su primer partido contra Sasscer, 45-18. Fué una derrota.

¿Pero qué pasó en los dos primeros partidos? En el primer partido contra Lackey, nuestro equipo perdió 18-6. El "sophomore," Ron Adams hizo nuestro "touchdown" en el primer período, pero la ofensiva no pudo hacer nada más.

En el segundo partido contra St. Stephans perdimos 30-6. Charles Gray hizo nuestro "touchdown" en el último minuto y la defensa jugó terrible. St. Stephans tuvo cuatro "touchdowns" y un gol.

El partido contra Sasscer fué el punto culminante de la estación hasta hoy. Bob Neal corrió para dos "touchdowns" y Skip Floatman tuvo dos "touchdowns" por el aire. Sophomore, Brian Matthews robó un aerial de Sasscer y corrió cincuenta yardas para un "touchdown " La defensa fué conducida por Al Blosse, capitán senior del equipo.

En la liga ABC Potomac está en el primer puesto con un recuerdo de una victoria y ninguna derrota. El 10 de octubre jugaremos contra nuestro rival Fairmont. Jugaremos un jueves contra Douglas y el "Homecoming" es contra Laurel el 25 de Octubre.

Si ganamos el campeonato este año va a ser un milagro. Perdimos diez y nueve de veinte y dos jugadores del año pasado. Pero el equipo de Potomac tiene la reputación de tener corazón aunque no tenga talento.

FUTBOL DEL "J.V."

Hablé con algunas personas del equipo del JV fútbol, y ellos piensan que el equipo de este año es mejor que el equipo del año pasado. Ojalá que sea **verdad**, porque si Ud. asistió a esta escuela el año pasado, sabe que el equipo fue superior en su liga con una cuenta de 9-1. Su defensa permitió solamente tres "touchdowns" y dos de ésos fueron ganados en el primer partido en el cual Potomac perdió 12-6.

Después de dos partidos, la ofensa había marcado ocho "touchdowns" y no había permitido que el otro equipo ganara ni un punto.

El primer partido fué contra McNamara y el equipo estaba mejor preparado este año y ganó con una cuenta de 12-0. Este fué el partido que nos dió la **esperanza** de ir por toda la estación sin tener un punto contra nosotros. Los juegos importantes fueron interceptados, lo que resultó en un "touchdown" para Leroy Cusato, y un juego corrido por Greg McCullough.

En el segundo partido Potomac derrotó a Sasscer 48-9. El señor Potts ganó dos "touchdowns" y el señor Mc Cullough ganó dos más. Sasscer ganó doce yardas.

FUTBOL HISPANO

El equipo de fútbol (soccer) está en su tercer año y necesita jugadores. Hay solamente catorce hombres en el equipo y es muy difícil jugar contra un equipo que tenga treinta jugadores.

El señor Carrero, el entrenador, me dijo que está enojado con los resultados, especialmente con la acogida de los estudiantes de Latino América. ¿Dónde están? Pueden jugar pero no tienen el espíritu de la escuela que es necesario.

Ya tenemos cuatro partidos, dos con McNamara y dos con Bladensburg. El año

3

pasado no ganamos ni un partido pero este año, con Martin Pfieffer, Ken Monier, y Fred Nolte es posible que ganemos. Si más personas juegen, es posible ganar el campeonato y ser un deporte de "varsity."

En el pasado no había más de veinte alumnos en los partidos. Si el equipo va a ganar como el equipo de fútbol, necesita su ayuda. Asistan a los partidos.

LA BOCA GRANDE

presentado por la clase de Español IV del señor RUCK

Redactor Principal -- Pancho Vitto
Redactor de Deportes -- Marcos Rubin
Redactor de Noticias -- Linda Stanford
Redactor de los Chistes -- Ricardo Emilio

Con la ayuda del señor Carrero

Several excerpts from a school magazine follow.

PENSAMIENTOS

Laurel Senior High School

noviembre 1969 Español IV

PENSAMIENTOS

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RICH DULANEY

DON DULANEY

DEBBIE SMITH

Sra. Weiland - Supervisora

LOS CONQUISTADORES (de Pensamientos)

por Jay Finkelstein

Vinieron de Europa
Para conquistar el mundo
Querían la fama y el oro
En el nombre de España
Se apoderaron de la tierra
Mataron a los indios
Y tomaron el dinero
Lucharon contra los indios
Algunos fueron muertos
Pero volvieron a España
En gloria, con una fortuna
Los españoles triunfaron
Pero aquí en las Américas
Los indios estaba disgustados
Con los brutales conquistadores
Un tiempo más tarde
Bajo los reyes de España
Cuando algunos colonos
Hablaban de revoluciones
Simón Bolívar y otros
Durante la revolución
Ganaron la independencia
De los países americanos
Y en esta hora buena
De triunfo americano
Cayeron las ideas
De los conquistadores

EL AMOR

por Richard Dulaney

El amor es una cosa confusa,
nadie lo comprende.
Toca acaso una vez a todos,
uno no existe sin ello.

El amor causa dolor o angustia,
nadie lo comprende.
También trae mucha alegría,
uno no existe sin ello.

El amor remienda corazones rotos,
nadie lo comprende.
Es necesario para la vida de todos,
uno no existe sin ello.

EL SISTEMA ABM

En el Congreso de los Estados Unidos ha habido, y continúa habiendo, una discusión del valor de us sistema de proteger a los Estados Unidos de las armas de los comunistas, especialmente de los rusos. Se ha dicho que este sistema solo creará una situación peor que empujará a los rusos a que construyan un sistema aún más grande y de un precio increíble. Se ha dicho también que el dinero debe ir a los pobres en vez de a la fabricación de más armas; se piensa que los Estados Unidos tiene bastantes armas ahora y, así, un motivo de mejorar las armas no es necesario. En fin, conluyen los que están opuestos al sistema, que es ridículo hacer tan gran esfuerzo en esta dirección.

Estas razones son muy curiosas, a pesar de sus apariencias. Nadie oyó nada de escalación cuando los rusos empezaron la construcción de su sistema en 1966; solo cuando los norteamericanos quieren defenderse se llama escalación. ¿Y empeorará la situación?

Cuando una nación tiene como su objetivo declarado al mundo la conquista de otro país, ¿cómo es posible hacer peor la situación del segundo país al prepararse para resistir? Se dice que los rusos hallarán necesario el construir más para su defensa. ¿En qué consiste la defensa de ellos, en la conquista del mundo? Siempre están construyendo mejores armas para la lucha contra los capitalistas; el que vayan a terminar esta práctica solo porque los Estados Unidos no prepare una defensa, es una burla. Además, tengan o no, que construir más, el hecho es que ahora están más avanzados que los Estados Unidos, y así hay un peligro muy grave. Que los pobres necesitan dinero es verdad, pero ¿no es verdad también que necesitan su libertad y la vida más de lo que necesitan una televisión? Finalmente, la filosofía de que todos han alcanzado al nivel más alto en el desarrollo de armas, cabe la posibilidad de una repetición de la historia de la Línea de Maginot. Los enemigos del sistema ABM no tienen ninguna respuesta sino gritos emocionantes del cataclismo que le espera a los Estados Unidos si continúa preparándose para su defensa. ¿Es posible que nos den gato por liebre?

PRESIDENTE NIXON, ¿POR QUE ESPERA?

En Latinoamérica hoy hay muchos problemas a los cuales les falta solución. Hace más de seis años que no ha habido un programa en Latinoamérica por parte de los Estados Unidos. La Alianza para el Progreso que es la sangre de la vida para muchos de estos países, está decayendo. La Organización de los Estados Americanos no ha sido nada más que una plataforma para la propaganda de cada país.

Señor Presidente, ¿por qué no hace algo? Los viajes del señor Rockefeller durarán varios meses. Después de esto, el comité para estudiar sus resultados durará otros meses.

Latinoamérica necesita acción positiva ahora. Necesita las reformas. Necesita ayuda económica que no sea dominado por las oligarquías. Necesita demasiado y lo necesita ahora mismo. La dirección de la solución depende

de Ud., señor Presidente. No sea irresponsable. ¡No espere más!

EL MAR

por Donald Dulaney

El mar es una cosa fantástica
De noche, parece plástica
Cuando no hace viento, es muda;
Y todo el mundo está desnudo
En el mar hay muchísimos peces
Y puede cogerlos por muchos meses.

Es verdad que el mar es gigante
Y cuando hace sol, es muy brillante
Cuando hace frío se forma hielo
Y parece un blanco cielo
Si está cerca del mar a solas
Puede oír la música de las olas.

LA VERDAD

por Debbie Smith

La verdad es por sí misma bella
Y la belleza sin ésta no es,
Como el alma sin fe es vacía
O una mujer sin amor es vana.

LETTER WRITING IN SPANISH (LEVEL IV AND V)

Fern Weiland
Laurel Senior High School

INTRODUCTION

Most students are very enthusiastic about writing letters. They see the importance of learning to correspond in the target language, because this has application beyond formal studies, into life work. Some may have written friendly letters in former levels, and know the joy of receiving a reply in the foreign language, and being able to understand it. The letter writing unit can fall naturally into the pattern of the Level IV or V course. Opportunities are numerous. Letters written by the students should be mailed.

The following are a few suggestions as to how the teacher may incorporate this material into class activity dealing with various units of work.

1. Requests to Spanish sources for information (embassies, Pan American Union, theaters).

2. Invitation to Spanish speaking persons to speak to the class, attend a social affair, etc.

3. Thank-you notes to speakers and also to those who lend material to the class.

4. Orders for books, magazines, and newspapers.

5. Answers to advertisements for employment.

6. Requests to universities in Spanish-speaking countries.

7. Letters to the ediotr of Spanish newspapers, such as, the new local paper, El periódico, or Novedades, or Hispano magazine, etc.

When the occasion arises, the following procedures may be helpful to the teacher, and for the class as a whole:
Explain or point out:

I. Envelope

II. Parts of a letter

III. Special salutations (formal and informal)

IV. Special closings (formal and informal)

V. Special vocabulary in commercial and social correspondence

VI. Common abbreviations

VII. References

VIII. Examples of letters

The first letter can be composed by the class as a whole, using the overhead projector. This year, as a point of departure, I used a letter we received from a guest speaker thanking us for the privilege of speaking to the class. I mimeographed it for the class and we composed an answer together. (See examples of letters.)

The second letter the students wrote individually. I gave each student a name and address. (Some I just selected out of the local telephone directory.) I suggested the idea of the letter (i.e. request to come to class, thank you for speaking to class, inquiring as to availability of materials, etc.). After I corrected the letter, they rewrote it on school stationery and mailed it. Some responses were received. If possible, try to have students write in order to receive a response. The rewards are manifold.

I. El Sobre

A. El sobrescrito es la dirección del destinatario (Nombre y señas de la persona a quien se remite la carta) agregando el título si es conocido. Ejemplo:

Sr. D. Rafael de la Palma
Ingeniero
Barbara de Braganga, 80
Madrid

También pueden dirigirse las cartas al apartado de correos (Post Office box) de esta manera:

Sr. Director del Colegio de San José
Apartado num. 10
Valladolid

Puede, asimismo escribirse la dirección de una carta a la Lista de Correos (General Delivery) en esta forma

Sr. D. Augustín Sánchez
Lista de Correos
Madrid

El título del destinatario empieza con señor (Sr.), señora (Sra.), o señorita (Srta.). Sr. don (Sr. Dn. o Sr. D.) se puede escribir para un hombre; Sra. Da. para una mujer casada y Srta. para una soltera.

Ejemplos

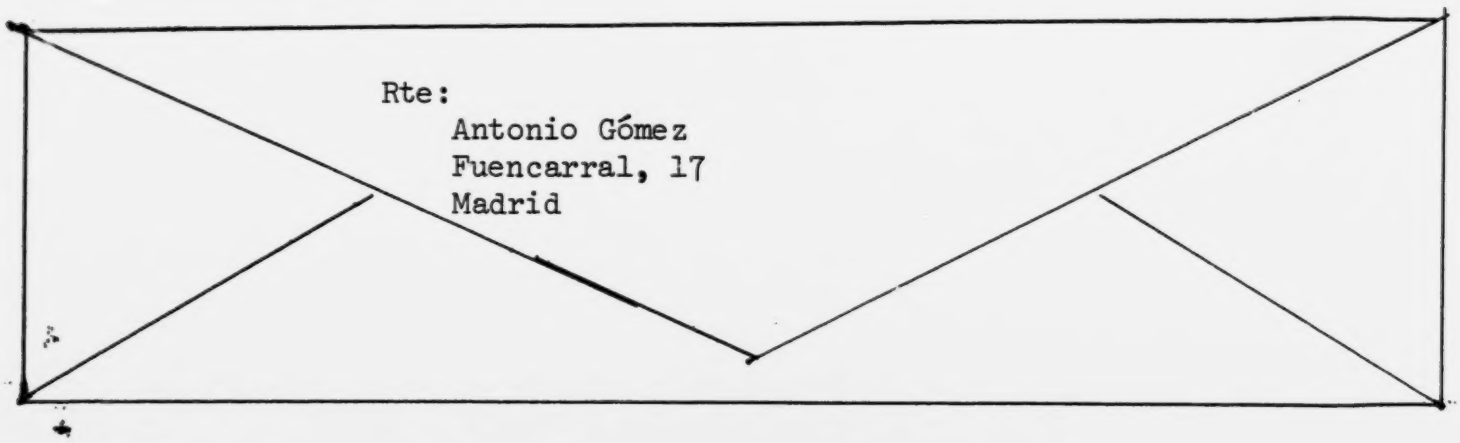
1. Señor don Carlos Morelo
2. Srta. Carmen Villagran
3. Sr. D. Jorge Ortiz y Moreno
4. Sra. doña María Ocampo de Pidal

(In the third example note the Spanish surname often includes the name of the father (Ortiz) followed by that of the mother's name (Moreno). Often the mother's name is dropped (first two examples). A woman's married name is her maiden name followed by de and the surname of her husband (4th example). The definite article is not used with the title don and doña, which have no English equivalents. (See Ramsey's Spanish Grammar) In an address in Spanish one writes first the word Calle (Avenida, avenue;Paseo, boulevard; Camino, road; Plaza, square), then the house number and finally the direction (norte, sur, este, oeste) if it is part of the address.

Calle Rivera, 218, Norte. The name of the city is on the next line. The address on the envelope is the same as that which precedes the salutation of the letter.)

B. La dirección del remitente

Sa puede escribir a la izquierda del sobre o en el cierre (flap)
Remite (o Rte.): Manuel Machada



Señas de dónde procede
la carte

sello
de
correo

Nombres y apellidos de la persona a quien se escribe
Señas de la casa,
Pueblo o ciudad,
Distrito o partido, si lo hay,
Provincia,
País, si es para el extranjero.

Envío de José Puentes
Calle del correo,
Lima, Peru.

Distribución del remitente

Sres. Angeles y Cía
Casilla 34,
Buenos Aires,
Argentina.

Distribución del
Sobrescrito

II. Las partes de una carta

A. El encabezamiento (dónde y cuándo fue escrita la carta)
Comienza la carta escribiendo el nombre de la población donde reside el firmante, seguido de la fecha (día, mes y año).

1. Madrid, 15 de diciembre de 19__.
(This is the usual form of address to be written even though the business stationery contains the address and city (el membrete))
2. Lima, Peru
Calle de Sol, 19__.
El 19 de agosto de 19__.

B. La dirección (el nombre y apellido, títulos del destinatario)
Dejando un espacio conveniente de unos cuatro centímetros, se consignan en tres o cuatro renglones los siguientes datos: nombre del destinatario, residencia (calle y número y población)
Ejemplo:
Sr. Don José Martínez
Canfrana, 28
Zaragoza, España.

C. El saludo (la expresión de afecto o de cortesía con que se empieza)
Inmediatemente después de la dirección, con unos renglones de intervalo, se escribe el saludo, es decir, unas frases de cortesía, que no han de introducir en el asunto de la carta. A continuación se pone dos puntos, de este modo:
Muy señor mío:

1. Saludos formales (cartas sociales. No se usan para extranjeros ni para personas distinguides)

Estimado (Apreciado)señor:	Dear Sir
Muy distinguida señorita:	Dear Miss _____
Respetable Señora Salas:	Dear Mrs. Salas
Muy estimado Sr. Fernández:	Dear Mr. Fernandez
Estimada amiga Isabel:	Dear Friend Betty
Apreciados profesores:	Dear Teachers.

2. Saludos comerciales (o destinados a los desconocidos)

Muy señor (Sr.) mío: (From one person to one gentleman)
Muy señor nuestro: (from a firm to one gentleman)
Muy señores (Sres.) míos: (from one person to a firm or to several persons)
Muy señores nuestros: (from a firm to a firm)
Muy señora mía: (from one person to a woman)
Muy señorita nuestra: (from a firm to a young woman)

D. El cuerpo de la carta (el mensaje o el asunto de la carta)

1. El preámbulo

El cuerpo suele principiarse con una especie de preámbulo que se llama "la forma" o "frases preliminares." Es la primera línea bajo el saludo y empieza el párrafo.

a. MODELOS DE FORMA (translation cannot be word for word)

1. Tener el {honor / gusto} de participarle que . . . . . .
   To be glad to inform you that
2. Acusar recibo de una carta o un pedido
   To acknowledge receipt of a letter or order
   (Otras palabras que significan carta son grata, presente, atenta)
3. Hacer un pedido o agradecer un pedido
   To order or to confirm an order
4. Tener el agrado de comunicar que . . . . . o dar a conocer por una carta circular
   To make an announcement
5. Contestar a un anuncio en . . .; por mediación del Sr. . .
   To answer an advertisement or apply for a position
6. Tomar la libertad de pedir; solicitar un favor
   To ask for information or references
7. Tener el gusto de presentar
   To introduce a person or representative

b. EJERCICIO DE PRACTICA PARA TRADUCIR DE CIERTAS FORMAS

1. Le acuso recibo de su grata del ocho del presente
   (En vez de mes se puede decir presente, corriente, actual
2. Acabo (acabamos) de recibir su carta del 10 de septiembre
3. Tengo el gusto de participarle que fue muy grato recibir su atenta del 16 del actual
4. Le doy a Vd. las gracias por el pedido que se sirvió hacerme
5. Nos referimos a su favor del 10 del presente; sintiendo comunicarle a Vd que no tenemos . . . . .
6. Tenemos a la vista su atta. carta del 29 del abril, en la que nos comunica haber remitido nuestro pedido
7. De acuerdo con su solicitud le remitimos hoy . . . .
8. Con la grata de Vd. del 20 del corriente, recibimos el giro por . . . . . .
9. Por la presente me es grato comunicarle que
10. Nos cabe el gusto de manifestarle

Traducción en inglés del dicho ejercicio

1. I acknowledge receipt of your letter dated the 8th of this month
2. I (we) have just received your letter of Sept. 10

3. I am glad to inform you that it was a great pleasure to receive your letter of the 16th (of this month)
4. Thank you for the order which you kindly placed with me.
5. Referring to your letter of the tenth, we regret to inform you that we do not have . . . . .
6. We have your letter of April 29 in which you inform us of having sent our order
7. In accordance with your request we are sending you today
8. In your letter of the 20th we received your draft for
9. In this letter we are pleased to inform you
10. It is our pleasure to notify you

2. El fondo

Se va escribiendo los datos y el asunto de la carta. Cada idea se incluye en un párrafo nuevo.

E. La despedida

La fraseología puede variar según la ralación que haya entre el escritor y la persona a quien se escriba. Pero siempre es muy cortés y más larga y expresiva que la despedida de los norteamericanos. Hoy en día hay formularios que tienden a desaparecer y se emplean formas más sencillas. Por ejemplo, se usan sinceramente y cordialmente en cartas informales.

F. La firma

La última parte de la carta es la firma del escritor. Esta debe escribirse con mucha claridad, poniendo todos los nombres y apellidos en los casos de respeto o formalidad; al paso que en los de intimidad se pueden escribir solamente el nombre o el apellido. Esa firma va acompañada de algún título según sea el caso ya precediéndola, ya siguiéndola o los dos, como por ejemplo unas firmas:

1. Emilio Castelar

2. p. p. Pedro Molino
   Juan de la Barca
   Secretario

3. Mauricio Pilar,
   Gerente

4. Lerma e Hijos
   M. Lerma
   Director

5. Carlos Martínez de la Rosa,
   Ministro

6. Postdata

   Después de la firma pueden añadirse algunas para decir algo que se haya omitido en el cuerpo o fondo de la carta. Estas líneas suelen ir precedidas de la abreviature P.D.

correspondiente a las palabras latinas post data.
Comparen p.s. usado en los Estados Unidos, significando
post scriptum.

Diagrama del contenido completo de una carta

Déjese más de una pulgada de espacio en blanco
(Correspondencia comerical)

1. encabezamiento — Señas de residencia o negocio, Pueblo, provincia, etc. día, mes y año.

2. Nombre y apellido de la persona a quien se escribe, Dirección

3. Saludo:

Forma y fondo de la carta, en párrafos apropiados . . . . .
. . . . . .
4. . . . . .
. . . . . .
. . . . . .
Despedida . . . . . .
5. . . . . .

Firma
6. . . . . .

1. Chihuahua, Chih.
el 24 de noviembre de 19__

2. Sres. Andrés Salazar y Cía.
Mexico, D. F.

3. Muy señores míos:

Tengo en mi poder su estimada carta de 17 del presente que
4. con agrado contesto dándoles el informe que . . . . . .
. . . . . .

5. Es mi viva satisfacción poder darles estos informes, siendo doble motivo para reiterarme de Vds. Atto. Y. S. S.

6. Carlos Gutiérrez
Gerente

III. Informal Letters

A. Heading (written in the form of the date line)

Mexico, D.F, 27 de abril de 19__

The month is usaully not capitalized unless it is given first in the date. For the first date of the month 1 (primero) is commonly used. The other dates are written 2, 3, 4, etc. Other common forms for the date line are:

Buenos Aires, junio 1 , 19__
Lima, julio 15 de 19__
Taxco 18 octubre 19__

B. Salutation

In familiar letters only the salutation need be used. Forms used in addressing relatives or class friends are

Querido hermano (Juan), Mi querida hija,
Querida amiga mía, Queridísima mamá

C. Conclusion

There is a great variety of formulas.

1. Letters in the family

Un abrazo de tu hijo (one boy signs)
Tu hijo (hija) que te quiere (one boy or girl signs)
Con todo el cariño de tu hermano (a) (one boy or girl signs)

2. Letters from friends

Un abrazo de tu (su) amigo que te(le) quiere
Tuyo (suyo) afectísimo (afmo)
Tuya (suya) afectísisma (afma)
Cariños y saludos de tu amigo (a)
Con el cariño de tu buen amigo (buena amiga)
Sinceramente o afectuosamente

In the first few letters to a Latin American friend one normally uses the polite form of address; as the correspondence continues more familiar forms may be used.

3. Others - equivalent to sincerely yours, cordially yours, affectionately yours:

Soy afectísimo (afmo)
Queda (quedo) suyo afmo (suya afma)
Le saluda cariñosamente (muy atentamente)
Con todo cariño (afecto, corazón)
Se despide afectuosamente tu amigo

D. Special phrases which may accompany the above endings

Dé (da) mis mejores (afectuosos) recuerdos a toda su (tu) familia
Give my best (affectionate) regards to all your family
Salude afectuosamente de mi parte a su esposa
Give my affectionate greetings to your wife
Con mis mejores deseos para usted a los suyos, me despido
With my best wishes for you and your family , I remain

IV. VOCABULARIO

a la mayor brevedad posible	as soon as possible
abonar en su cuenta	credit your account
adjunto, anexo	enclosed
apartado	Post office box
el buzón	mail box
cargar	charge
casa ce correos	Post office
correo aereo o por avión	air mail letters
cerrar la carta	to seal the letter
certificar la carta	register the letter
del pasado	of last month
dirigir la carta	to address the letter
echar al correo	to mail
el ejemplar	copy
en casa de o c/o	in care of
la factura	bill
el franqueo	the postage
hacer un pedido	place an order
el importe	cost, amount
paquete postal	parcel post
el pago	payment
particular	personal
el recibo	receipt
por separado	under separate cover
remitir	send

sello de correo	postage stamp
Sírva (n) se	please
urgente	special delivery
actual el presente corriente este mes	this month
la presente la carta la atenta la grata	letter

V. ABREVIATURAS

afmo.	afectísimo	most affectionate
atta.	atenta	favor, letter
atto.	atento	attentive, faithful
Ca, Cía	Compañía	company
corrte	corriente	current, present, inst.
D., d., Dn	don	Mr. (only with given name)
Da.	doña	Mrs., Madam (only with given name)
dic.	diciembre	December
dom.	domingo	Sunday
e/c	en cuenta	on account
eno.	enero	January
feb. (o)	febrero	February
mrz.	marzo	March
nov.	noviembre	November
oct.	octubre	October
p.p.	por poder	by power of
P.D.	postdata	post script (P.S.)
pxo.	próximo	next
q.e.s.m.	que estrecha su mano	who shakes your hand
s.s.	seguro servidor	yours truly
ss. ss.	suguros servidores	" "

VI. Suggestions For Specific Assignments In Letter Writing

1. To a friend - descirbe a trip you have made

2. To a foreign student - describe some daily activities

3. To a close relative - describe some shopping you have done

4. For pen pals - write to The English Speaking Union
   16 East 69th St. N. Y. 10021

5. As a Spanish secretary for an American exporting firm

   Write a reply to a Spanish American firm which has asked for a recent catalogue and prices

   Write an acknowledgment of the receipt of the catalogue by the Spanish American firm. Also indicate that an order will be placed in the near future

6. To the Pan American Union - request speakers to come to the class

7. To the local Spanish newspaper, expressing your reaction to a controversial news item

VII. REFERENCES:

Correspondencia Comercial, Max A. Luria. Silver, Burdett and Company, New York, 1917.

El Español al Día. Laurel H. Turk, Edith M. Allen. D. C. Heath and Company, 1956. pp. 142-162.

Español Práctico Comerical. A. Roy Thompson. Longmans Green and Company, 1942.

Leer, Hablar y Escribir. Keesee, La Grone, O'Connor. Holt, Rinehart and Winston, 1963, ppl 265-267.

Spanish Letter Writing. Laurel Herbert Turk and Agnes Marie Brady. D. C. Heath and Company, 1942.

A Textbook of Modern Spanish. Ramsey. Holt, Rinehart, Winston, 1956, pp. 683-686.

VIII. <u>Ejemplos de Correspondencia</u> (Verdaderamente recibidas)

A. Un aviso

B. Cartas de agradecimiento y contestación (formuladas por la clase)

C. Invitación (de un estudiante)

D. Un pedido de folletos (de un estudiante)

E. Un anuncic de un teatro

F. Solicitando un puesto

G. Un negocio

H. Carta de amistad

(Estas cartas se pueden reproducir (thermofax)
para la clase, para que todos vean como se escriben.

UN AVISO

AMERICAN ASSOCIATION OF TEACHERS
OF SPANISH AND PORTUGUESE

WASHINGTON, D.C. CHAPTER

21 de noviembre de 1969

Distinguidos (as) colegas:

Tenemos el agrado de participar que la primera actividad del Capítulo correspondiente al año escolar 1969-70, será una Conferencia con la que nos honrará el Excmo. Señor Don Rafael de la Colina, Representante de México en el Consejo de la Organización de los Estados Americanos, y que versará sobre "La Política Nacional de México después de la Revolución."

Dicha conferencia tendrá el marco digno de la Misión Permanente de México ante la Organización de los Estados Americanos, sita en 2440 Massachussets Avenue, N. W. el día viernes 5 de diciembre a las cuatro y quince horas.

Por el tema de la conferencia y la relevante personalidad del conferenciante que nos honra con su palabra y nos recibe en su casa, no dudamos que Ud. se hará presente en tal calificado acto.

Saluda a Ud. muy cordialmente,

María F. Carroll
Presidenta

P.D.: Por favor véase la nota adjunta.

AGRADECIMIENTO

McKenzie, September 24, 1969

Laurel Senior High School
Cherry Hill Rd.
Laurel, Md.

Apreciados estudiantes de la clase de español:

Hubiera deseado enviarles una tarjeta desde Washington agradeciendo su gentileza al concederme la oportunidad de sostener una conversación en español con Vdes.

Vdes. deben sentirse satisfechos con su trabajo en español, pues su comprensión y fluidez en dicho idioma rebasa o sobre-pasa los límites de muchos de los jóvenes que aprenden el mismo idioma en "college." Vdes. deben sentirse orgullosos de tener una profesora tan excelente, ya que detrás de todo buen profesor siempre hay alumnos buenos. Yo les felicito a Vdes. y a Mrs. Weiland por estar realizando en grupo harmonico un trabajo de tanta calidad. Siempre les recordaré.

Sinceramente,

Un servidor y amigo
Miguel A. Ruiz C.

CONTESTACIÓN

Laurel Senior High School
Route 2, Box 1
Cherry Lane
Laurel, Maryland 20810

10 de noviembre de 1969

Sr. Miguel A. Ruiz C.
Calle Cherry 221
McKenzie, Tennessee 38201

Respectable Señor y Amigo:

Hemos recibido su atenta muy apreciada y le agradecemos mucho. Nos alegramos de que Ud. haya podido venir a nuestra escuela.

Hemos gozado su conferencia y queríamos escribirle antes, pero acababamos de aprender las formas de correspondencia. Siempre es muy interesante oír de una persona inteligente y aprender de su país y de las costumbres. Ud. habló con una voz distinta y bastante despacio para que nosotros pudiéranos seguirle muy bien.

Esperamos que Ud. vuelva pronto a hablarnos. Ud. pudiera llevar a un muchacho de su colegio para discutir las similitudes y las diferencias entre las costunbres de nuestros países.

Correspondemos a sus afectuosos saludos con la expresión sincera de nuestra amistad y quedamos sus afectísimos seguros servidores y amigos.

Señora Weiland y
La Clase IV y V

INVITACIÓN

Laurel, 9 de noviembre de 1969

Sra. Dora Kénnedy
Board of Education
Úpper Márlboro, Md.

Apreciada y respetable Señora:

Tengo el gusto de escribir esta pequeña carta para avisarle de la tertulia de la clase del período sexto de la Sra. Wéiland de Laúrel Sénior High School el 21 de noviembre, a las tres menos veinticinco. Nos agrada invitarla a Ud. a reunirse con nosotros. Todo el mundo en la clase estará preparado a presentar algo para hacer un éxito de esto tertulia. Nos agradeceríamos la posibilidad de presentarle los éxitos de nuestro faena a Ud. y a los convidados honrados.

Me gustaría, también, tener esta oportunidad de darle muchas gracias, en nombre de la clase del quinto año del español, por darnos la oportunidad de usar el libro Advanced Spanish Course, por K.L.J. Mason. Yo, personalmente, creo que este libro llena una necesidad que ha existido por mucho tiempo en dos partes de mi educación de español. Primero, nos da un repaso conciso, compacto, y comprensivo de la gramática. Es un libro de referencia excelente. Segundo, nos presenta por la primera vez una agrupación clasificada de los modismos y las expresiones útiles. Un conocimiento de estas expresiones es indispensable para tener fluidez en la lengua.

Esperamos que Ud. pueda venir y en anticipación de verla,

La saluda atentamente su affmo.
s.s.q.e.s.m.,

Roberto Páriseau

CONTESTACIÓN

el 24 de noviembre

Distinguidos estudiantes:

Lo siento muchísimo no haber podido asistir a su tertuliadel viernes. Estaba muy enferma y tuve que descansar para estar en buena condición el sábado porque di un discurso sobre la enseñanza.

Sinceramente,

Dora Kennedy
Supervisora de Educación
Secundaria

UN PEDIDO

Laurel, 13 de noviembre, 1969

La Embajada del Perú
1320 16th St., N. W.
Washington, D. C.

Muy señores míos:

Por la presente tengo el gusto de escribir a Vdes. Soy una alumna en la escuela de Laurel High y nos interesa su país. Tengo esperanzas que un día visite al Perú.

Un señor muy agradable de su país, el Sr. Luis Lértora, maestro de inglés en el Perú, nos visitó. El habló de su país y sus costumbres. Nos explicó la geografía del Perú, del río Amazonas y su importancia y otras cosas muy interesantes. Nosotros gozamos de su discurso y esperamos que él vuelva a nuestra clase para continuar su discurso.

Tomo la libertad ahora de pedir un favor a la Embajada del Perú. Mi clase de español estudia muchos países de habla española, y si es posible, agradeceríamos que Vdes. Nos mandaran algunos folletos en español sobre el Perú.

Quedo anticipando sus agradables noticias, su antenta y segura servidora.

Catalina King

ANUNCIO

The Colony International Theatre
4935 Georgia Avenue, at Farragut St. N. W.
Washington, D. C.

Estimado profesor:

Tengo el gusto de informarle que el Colony International Theatre ofrece películas en español los sábados comenzando a las seis de la tarde y los domingos desde las dos. Las mejores producciones españolas, mexicanas y argentinas son contratadas y estimamos que éstas pudieran ayudar a sus estudiantes de español.

Si Vd. desea una función especial, exclusivamente para su clase, escuela, o universidad, podríamos hacerlo un viernes por la tarde. A esa función tendrían que venir un mínimo garantizado de 100 estudiantes. Vd. tal vez tendría que ponerse de acuerdo con el Director u otros profesores de español para realizar este proyecto.

El precio por cada estudiante es de $0.75 en todas las funciones.

Puede escribirme o localizarme por los teléfonos JA 5-5707 y TU 2-9757.

Le acompaño el último programa del cine, para su información.

En espera de sus noticias, quedo,

De Vd. muy atentamente,

Michael Erice
Empresario

SOLICITANDO UN PUESTO

Un Aviso

SE NECESITA un joven americano que sepa escribir y hablar el castellano. Dirigirse en español a J. J. Brill y Cía., 23 Broadway, N. Y.

New York, N. Y.,
2 de junio de 1966

Srs. H. J. Brill y Cía.,
23 Broadway,
New York, N. Y.

Muy señores míos:

En contestación al aviso de Vds. inserto en El Tiempo de esta mañana, me permito escribirles para solicitar el empleo de referencia.

Tengo diez y nueve años de edad, y hace doa años me gradué de la De Witt Clinton High School. Actualmente soy dependiente en las oficinas de los señores Pike y Cía. de esta plaza, mas no teniendo la oportunidad de aprovecharme del conocimiento del castellano, el cual sé escribir y hablar bien, quisiera colocarme en una casa que tenga relaciones comericales con los países latino-americanos.

No creo faltar a la modestia, al deciriles que reuno las condiciones necesarias para desempeñar el destino de corresponsal español. Vds pueden dirigirse a mi profesor de español, el señor Wilkins, en cuanto al éxito que he tenido en el estudio de esta lengua.

Deseoso de conseguir un empleo que me proporcione ventajas en lo futuro, les dirijo la presente solicitud, y me suscribo de Vds. atento y S. S.,

Q. E. S. M.

James Kenneth

UN NEGOCIO

12 de marzo de 19__

Librería de Porrua y Cía.
Apartado 7990
Mexico, D. F

Muy señores míos:

Tengo el gusto de avisarles a ustedes que acabo de recibir su atenta del 8 del actual y el ejemplar de su catálogo con la lista de precios que se sirvieron remitirme por separado.

Sírvanse ustedes enviarme a la mayor brevedad posible la lista de libros que envía anexo. También hallarán adjunto un cheque por pesos 36, 40 en pago de la factura del 20 del pasado.

Quedo de ustedes su atto. y S. S.

Firma

Firma

LA RESPUESTA

16 de marzo de 19__

Muy señor nuestro:

Acusamos recibo de su favor del 12 del presente, en que hallamos adjunto su cheque por pesos 36, 40 que abonamos en su cuenta, y por el cual le damos a usted las gracias.

Hoy le enviamos a vuelta de correo el pedido de libros que se sirvió hacernos, cuyo importe cargamos en su cuenta.

En espera de sus nuevos gratos pedidos, nos es grato ofrecernos sus afmos. attos. amigos y ss. ss.

Firma

CARTA DE AMISTAD

Barcelona: 4 de abril de 1967

Querida Kathy:

Estoy muy contento de haber recibido tu carta; en respuesta, te digo que "los Monkees," son muy famosos en España, y me gustan mucho.

Mi altura, es de 5 ft., 5 1/2 in., pero pienso crecer mucho más; ahora voy a un gimnasio, donde me entreno para los exámenes. ¿Cuándo te examines tú? Yo lo haré el mes de junio.

A partir de ahora, te escribiré una carta en español, otra en inglés, otra en español. . . .

Por favor: En España, hacen por la televisión una serie de películas llamadas "The Fugitive," por David Janssen; dime cómo termina: ¿el fugitivo encuentra al manco o no?

Te envío dos postales de mi ciudad; son las más bonitas que he encontrado; la primera es la Catedral; la segunda es una parte de Barcelona vista desde el *Tibidabo.

Bueno, ya he terminado mi carta por hoy.

Tu amigo:

(Firma)

P.S. Dime cuándo es el cumpleaños de tus hermanos. Escribe pronto, por favor.

(*Tibidabo es una montaña muy alta en Barcelona)

A TEACHING UNIT ON POETRY - LEVEL IV AND/OR V

A unit on poetry has been included in order to give the teacher more confidence in approaching a difficult area.

Both A-LM Spanish Four and Siglo Veinte include poems. They can be taught as they occur or as they are related to a particular socio-cultural unit. However, if the interest of the students warrants, there can be an in-depth study of Spanish poetry. Each class is different, and should be planned for accordiongly. On the other hand, motivational techniques as described in this unit can arouse interest where none existed, and can help the learner appreciate "ese organismo hecho de palabras," in the words of Octavio Paz.

THE TEACHING OF A POETRY UNIT

Fern Weiland
Laurel Senior High School

Sources: Siglo Veinte -- Leal y Silverman, with tape recordings.
Antología de la literatura hispanoamericana
Poesía hispánica, con disco -- copy in every senior high school.

My first experience in teaching a poetry unit was on request by the class. This is the optimum situation, when the class is already motivated. Very often students scorn the "idea of learning poetry" because of some previous unpleasant experience.

Therefore the first task of the teacher is to motivate the class to be receptive. Poetry is akin to music. Almost every individual enjoys some kind of music. The young people of today appreciate rock and roll, soul and "psych" and surprisingly enough some enjoy classical works. If the teacher approaches the class with the excitement that poetry represents the best of the author's world, his "psych" -- his innermost thoughts, he will spark the interest of many. The teacher can point out that writing poetry has always been regarded as doing "one's own thing" (hacer lo suyo.) This may provoke some discussion among the students, which is worthwhile.

I began the unit on poetry by playing the record of Don Quijote by Strauss. The class was already familiar with the theme of Don Quijote, the symbolism, action, plot, characterization, and the total significance. I used this record to show how an artist can be inspired by another work of art and thus create another dimension. The class enjoyed the music and found great depth of understanding in its interpretation. I told them this is directly related to the listening and understanding of poetry. Works of art surround us -- the beauty of nature's scenes, the love between man and woman, the joy of creation. If an individual is so inspired he can create another dimension to this "world of art," and this is poetry.

For the reader to appreciate poetry and be able to feel what the artist has transmitted it is essential to teache the basics of the versificación,

which is essentially Spanish. (El número de sílibas, los acentos, y las rimas.) The teacher's manual for Siglo Veinte No. 4, pp. 54-57 gives a very clear and concise explantion. Included in the appendix of this unit is the outline of Versificación y categorías de poesía de Dra. Panico, University of Maryland.

Once the class knows what constitutes the meter, rhyme, and shape of Spanish poetry, the students can appreciate the "música de las palabras." It is time to select the first works. Naturally the poetry should be listened to first on a record if possible; if not, read by the teacher. The teacher should try to select works that are not difficult to understand. If the teacher has a favorite poem, that is the best point of departure.

Suggested beginning poems:

Rimas, Bécquer (Poesía hispánica, pp. 75-76; disco, lado II)
Canción de jinete, Romance de la luna } Federico García Lorca (Poesía hispánica, p. 123 y 124; disco, lado II)
Nocturno, José Asunción Silva (Poesía hispánica, page 181 - ,Disco, lado II)
Versos sencillos, José Martí, (Ibid., page 173)

Have the students repeat the poem aloud in chorus and individually. Then discuss in Spanish la métrica, la significación.
¿Cuántas sílibas?
¿Es la rima consonante o asnonante?
¿Qué valor tiene la métrica a la idea o al espíritu del poema?
¿Qué emoción evoca el autor? (tristeza, alegría, amor, temor, nostalgia)
¿Qué reacción tiene Ud. al poema?

It is best to find value in all reactions even if they don't agree with the teacher's, "critics," or others in the class. Leal and Silverman in the introduction to poesía in the teacher's manual (page 43) beautifully explain the individual's interpretation. They say each reader views poetry through his own tastes, interests, worries, needs, and values. They call it " el equipaje espiritual que lleva consigo."

After the class is stimulated into learning more about poetry, here are several approaches the teacher can use:

I. POETRY AS RELATED TO THE LITERARY ERA AND THE HISTORICAL SITUATION.

A. el Renacimiento -- Garcilaso de la Vega -- Poesía hispánica, page 28 -- Side I of disc

B. el Clasicismo -- Lope de Vega -- Ibid., pages 50-51

C. el Barroco -- Sor Juana Inés de la Cruz -- Ibid., pages 167-169

D. el Modernismo -- Rubén Darío -- Siglo Veinte -- page 172; Poesía, pages 186-187; Amado Nervo -- Poesía, page 199

E. Postmodernismo -- Enrique Martínez -- Poesía, page 199
Ramón López Velarde -- Siglo Veinte, page 137

F. las Poetizas -- Gabriela Mistral -- S.V., page 320
Juana de Ibarourou -- S.V., page 361; Poesía, page 213
Alfonsina Storni -- S.V., page 361

G. los Vanguardistas

1. el creacionismo

2. el dadaísmo (la poesía afro-antillana)
Nicolás Guillén -- S.V., page 211
Luis Matos -- S.V., page 210; Poesía, page 221

H. los Contemporáneos (el ultraísmo)

1. Pellicer -- page 117 -- Siglo Veinte
Gorostiza -- page 152 -- " "
Villarrutia -- page 132 -- " "
Octavio Paz -- page116,150--" "
Pablo Nerudo -- page 327-- " "; Poesía hispánica, page 225
Jorge Luis Borges -- page 362-- Siglo Veinte

2. Poets in Poesía hispánica who are also treated in Siglo Veinte:

Juan Ramón Jiménez
Antonio Machado
Unamuno
Pedro Salinas
Jorge Guillén
García Lorca
Leopoldo de Luis
José Hierro
Rubén Darío
Pablo Neruda
Eugenio Florit
Juana de Ibarbourou
Gerardo Diego
Luis Palés Matos

II. POETRY AS RELATED TO THE COUNTRY

A. Spain -- Miguel de Unamuno
Juan Ramón Jiménez

B. Mexico -- Xavier Villarrutia
Amado Nervo

C. Nicaragua-- Rubén Darío
Alfonso Cortés

D. Panamá -- Carlos Francisco Changmarín

E. Cuba -- José Martí
Nicolás Guillén
Eugenio Florit

F. Puerto Rico -- Luis Palés Matos
Luis Llorens Porres

G. Chile -- Gabriela Mistral
Pablo Neruda

H. La Argentina --Jorge Luis Borges
Rafael A. Arrieta
Leopoldo Lugones
Alfonsina Storni

I. Uruguay -- Juana de Ibarbourou
Delmira Agustina

J. Colombia -- José Asunción Silva — Poesía, page 179
Germán Pardo García — On Siglo Veinte tape

K. Bolivia -- Ricardo Jaime Freyre

L. El Perú -- José Santos Chócano — Poesía, pages 201-203

III. POETRY AS RELATED TO ITS SPECIAL STRUCTURE

A. Lexical difficulties (Denotación y conotación)

The distinction between the expressed word as commonly meant and its meaning in the poem.
Page 55, (S.V.), El pato (Blas de Otero) el uso de la palabra papel see manual, p. 44.

Page 176, Los Veleros se van (Changmarín) el uso de la palabra salobre, see manual p. 45.

Page 368, El solterón (Lugones) las palabras jaqueca y ajedrez, see manual, p. 46.

B. Las imágines (la representación verbal de cualquier experiencia sensorial)

Page 39, Patria de cada día (Leopoldo de Luis) imágines con efecto visual y olfatoria).

Page 51, El doble elegido (Gerardo Diego) imágen de movimiento

Page 327, Oda al olor de la leña (Pablo Neruda) imágen olfativa

(Oda al olor de la leña is on Siglo Veinte tape.)

REFERENCES:

Pages 47-48, Manual
Page 149 Poesía hispánica (grabado en el disco también)

C. El símil y la metáfora (See Manual pp. 49-50)

1. Definitions:

Un símil es una figura que consiste en comparar expresamente dos cosas esencialmente distintas. Es una comparación explícita. Se reconoce fácilmente a causa de las palabras de enlace: como o cual.

Una metáfora es una comparación implícita en que falta la conexión. La fórmula de la metáfora puede ser A es B, (los ojos son estrellas), o B en lugar de A, (sus perlas=sus dientes.)

2. Poemas que contienen símiles.

a) Canto a España (José Hierro) pp. 71-72, Siglo Veinte. El poeta quisiera ser feliz como viento que no halla ni rosa, ni mar, ni molino.

b) México canta en la ronda de mis canciones (Jaime Torres Bedet) pp. 104-105, México es tan fecundo que huele como vainilla en sazón. (Students can write a comparison between a and b.)

c) Espiral (Octavio Paz), p. 116.

d) Tres árboles y la lluvia lenta (Gabriela Mistral) p. 320.

e) Oda al olor de la leña (Pablo Neruda), p. 327.

f) El sueño (Rafael Alberto Arrieta), p. 373.

3. Poemas que contienen metáforas.

a) La rama (Octavio Paz), p. 116.

El pájaro será flecha en la rama. ..."astilla que canta y se quema viva en una nota amarilla."

b) El nido (Fernán Silva Valdés)

Un nido es "una flor con pétalos de pluma." ..."una flor color de pajano cuyo perfume entra por los oídos."

c) La bala (Salomón de la Selva), p. 187.

d) Castilla (Miguel de Unamuno), p. 19.

e) La guitarra (Federico García Lorca), p. 38. (On Siglo Veinte tape.)

f) México canta (Bodet), pp. 104-105.

g) Espiral (Paz), p. 116 -- "el clavel es cohete"

h) Vuelo de voces (Carlos Pellicer), p. 117.

i) Aire (Xavier Villarrutia), p. 132 (See Addendum to this unit on "análisis" by student)

j) Aventura y muerte del viento (Jorge Carrera Andrade), p. 296.

Todo el poema es una ingeniosa metáfora extendida, hecha de imágenes brillantes y originales. (On Siglo Veinte tape.)

k) El solterón (Leopoldo Lugones), pp. 368-69.

D. El símbolo -- una forma de metáfora en que una cosa viene a reemplazar a otra (p. 51 manual). No suele tener las características físicas y modales de lo que viene a representar.

EJEMPLOS:
El polvo y la ceniza son símbolos de la muerte y el dolor; la cruz -- el cristianismo; una bandera-- una nación.

1. No sé por qué piensas tú -- Nicolás Guillén (p. 202) Siglo Veinte
El soldado es el símbolo de todos los soldados y por extensión como representatne de la humanidad.

2. Tres árboles -- Gabriela Mistral (p. 320), Siglo Veinte.
Los tres árboles representan la curcifixión (Cristo crucificado y con El a los dos ladrones -- uno a la derecha y otro a la izquierda.)
costado abierto -- alusión al costado de Cristo abierto por un soldado romano

3. Oda al olor de la leña -- Pablo Neruda (p. 327, S.V. -- on S.V. tape.)
la mano, símbolo de cariño, amistad

4. El poema -- Pedro Salinas (p. 51, S.V.)
la rosa, la piedra, el pájaro son símbolos del mundo

5. Patria de cada día -- Leopoldo de Luis (p. 39, S.V.)

6. El pato-- Blas de Otero (p. 55, S.V.)

7. Canto a España -- José Hierro (p. 70, S.V.)

E. La aliteración -- la repetición de un sonido o de una série de sonidos acusticamente semejantes para acentuar el ritmo, crear efectos de musicalidad y reforzar algún concepto.

1. Anoche cuando dormía -- Antonio Machado (p. 25, S.V.)
   una fontana fluía

2. El pato -- Blas de Otero (p. 55, S.V.)
   la abundancia de palabras con p
   (para reforzar la imágen del pato como vehículo)

3. Los veloros se van -- Carlos Francisco Changmarín (p. 176,S.V.)
   El sonido de la s en tristeza, salobre, soledad; trata de imitar el sonido de los barcos veloros que se deslizan sobre las olas del mar.

F. La onomatopeya -- un fenómeno que se produce cuando los sonidos de una palabra describen o evocan acusticamente el objeto a la acción que significan (palabras como "tictac," "gárgara," "rugir" (roar), "cecear" (lisp), "rasgar" (tear or rip).

Efectivamente se ve el uso de onomatopeya en los poemas siguientes: (See manual pp. 52-53 for more detailed explanation.)

EJEMPLOS:

1. El solterón -- Leopoldo Lugones (p. 369, S.V.)
   Cuchicheará a ras del suelo
   Su enagua, un vago frufrú

2. Aventura y muerte del viento, Jorge Andrade, (p. 296, S.V.)
   El viento va silbando y acarreando

3. La rama, Octavio Paz, (p. 116, S.V.)
   El uso de n y m de la música que culmina con tr que emita el sonido aludido

   Canta en la punta de pino
   Un pájaro detenido
   Tremulo, sobre su trino

4. Danza negra, Luis Palés Matos (p. 210, S.V.) (Disco Poesía hispánica) el sonido del tambor

G. La anáfora -- la repetición de una o varias palabras al comienzo de varios versos.

El poema de Pedro Salinas (See page 53, manual)

Tantas luchas que ha costado
Tantos afanes en vela
Tantos bordes de fracaso

Esto da énfasis en lo que cuesta escribir un poema, la dedicación, el esfuerzo, el tiempo.

(Escuche Disco IV de Nocturno de Silva -- p. 181 Poesía hispánica)

H. Hibérbole -- (exageración poética)

El poema -- Pedro Salinas (p. 51, S.V.)

Es esta luz del poema todo.
desde el más nocturno beso
al cenital esplendor
todo está mucho más claro

El hibérbole es decir que todo, todo en el mundo ha recibido mayor claridad...

* * *

Whichever approach the teacher emphasizes and follows in the teaching of the unit of poetry some of the figurative language of the poem should be discussed along with the meaning and individual interpretation. It is also valuable to include some facts on the poet's background. (Manual, pp. 3-23.) The students can research other details in the class library.

N.B. The manual for Siglo Veinte groups all literary selections according to expected difficulty for the student (pp. 33-37). The general ability level of the class should always be considered...More difficult poems can be reserved for the able students to read and report on individually.

IV. DAILY DISCUSSION

The following questions are helpful in stimulating discussion:

¿Quién está hablando?
¿A quién se dirige?
¿Cuáles son las circunstancias físicas y espirituales?
¿Qué actitud revela la voz poética hacia el tema de su texto?
¿Qué hace con las emociones, ideas, situaciones y objetos que presenta dentro de la realidad de su creación imaginativa?

The cuestionario at the back of Siglo Veinte (pp. 381-429) provides an invaluable source for poetic analysis. The questions can be assigned for written work involving the poems selected. (Two such assignments have been included in this unit.)

V. ACTIVITIES

As a culminating assignment to a unit of poetry, the writing of an original poem in Spanish is always exciting. Most students are capable of writing one or more verses. Let them choose their own subject matter. Some enjoy writing free verse, while others prefer to rhyme. It is best to review the syllibication and meter with the class, so they can imitate and create with more understanding, i.e., dieresis, sineresis, etc. (See Addendum to this unit.)

If some students prefer a different assignment have them write an analysis of a poem. Use Análisis de Rancho orejano de Herib Campos Cervera (p.58,manual) as an example. Have students imitate this same form with their individual analysis of a poem. You may assign a poem or have them choose among several... This type of assignment can also be used as a homework assignment during the course of the unit. (See Addendum to this unit.)

Note to the teacher: This unit may be implemented without becoming involved in the technical discussion on poetry appearing in the Addendum. This technical information is included because there are some students who enjoy this type of intellectual exercise. NONE OF THIS MATERIAL SHOULD BE OBLIGATORY.

VI. GRADING (POETRY)

I do not administer a written test during the study of poetry. The above assignments can be used for grading if necessary. Memorizing a particular poem of choice is another productive way of testing. Students should not be graded on the poems they create. They should be encouraged to share and enjoy one another's efforts.

Fern Weiland

LA POESIA HISPANOAMERICANA

Addendum to Poetry Unit

(Based on a summary by Dr. Panico of the Spanish Department, University of Maryland)

I. LA VERSIFICACION -- el ritmo de la versificación española se basa en:
   A. El número de sílabas
   B. Los acentos
   C. Las rimas

   A. El número de sílabas: (Las sílabas gramaticales del verso)

      1. sinalefa: fusión de vocales; cuando una palabra que termina en vocal se une con una que empieza en vocal.
         Ej: "En la quietud de estos valles
              llenos de dulce añoranza..."

      2. sinéresis: fusión de vocales dentro de la palabra:
         Ej: "...llora la yerba del suelo
              llora el diamante del agua..."

      3. diéresis: separación de vocales para formar dos diferentes:
         Ej: "La luna en el mar riela, (ri/e/la)
              en la lona gime el viento..."

   B. Los acentos:

      1. Cuando un verso termina en palabra aguda se le cuenta una sílaba más:
         Ej: "Dicha que yo merecí" (8)

         Ej: "O perderse en el viento bajo el trueno del mar," (14)

      2. Si la palabra final del verso es esdrújula, se le cuenta una sílaba menos:
         Ej: "Mirada lánguida" (5) --- Esdrújulo -- Spanish word of more than two syllables the last two of which are short.

   C. Las rimas: la igualdad o semejanza de los sonidos finales del verso, a partir de la última vocal acentuada.

      1. rima consonante: al que tiene igual todos los sonidos vocales y consonantes.
         Ej: "Cuentan de un sabio que un día
              tan pobre y mísero estaba
              que sólo se alimentaba
              de unas hierbas que cogía."

2. rima asonante: la que sólo tiene iguales las vocales:
Ej: "Yo no sé lo que tiene la luna,
que acaricia, que duerme y que calma,
y que mira en silencio al rendido
con inmensas piedades de santa."
(Las palabras calma y santa tienen iguales las vocales pero no las consonantes).

Hay asonancia:

a. cuando son iguales la vocal acentuada y la final:
Ej: rápido --- mano céfiro --- asiento

b. cuando son semejantes las vocales finales:
Ej: e, i en venus, tiemblo o,u en tribu, miro

3. versos sin rima: versos libres, blancos, sueltos.

II. ESPECIES DE VERSO. LA METRICA

Los versos, de acuerdo con su medida, por la cantidad de sílabas de que consten,pueden ser:

A. Bisílabos (de dos sílabas) usados en los albores de la poesía española, en las Cántigas de Alfonso el Sabio.
Ej: "Breve (2)
nota
leve
brota
que apenas la fimbria del éter tocó..."

B. Trisílabos (de tres sílabas) de origen gallego.
Ej: "Margarita, está linda la mar
y el viento (3)
lleva esencia sutil de azahar,
tu aliento..." (3)

C. Tetrasílabos (de cuatro sílabas)
Ej: "Ya del Betis (4)
por la orilla
mi barquilla
libre va..."

D. Pentasílabos (de cinco sílabas)
Ej: "¿Qué hacen tus manos largas de tenderse
hasta mis llamas? (5)

E. Exasílabos (de seis sílabas)
Ej: "Tenía una cifra (6)
tu blanco pañuelo..."

F. Heptasílabos (de siete sílabas)
Ej: "Bandera que aprisiona (7)
el aliento de abril..."

G. Octosílabos (de ocho sílabas) muy popular en la poesía castellana, el metro más espontáneo y popular en los pueblos de origen latin. Los romances y poemas narrativos fueron escritos en octosílabos, príncipe de la poesía española hasta el advenimiento del endecasílabo. El octosílabo es el verso de la poesía gauchesca.

Ej: "Aquí me pongo a cantar (8)
al compás de la vigüela..."

H. Eneasílabos (de nueve sílabas) Procede de la poesía francesa. De ritmo ágil y fine.

Ej: "Juventud, divino tesoro (9)
ya te vas para no volver..." Darío

I. Decasílabos (de diez sílabas) Versos monótonos, reducidos en la poesía española a los versos cantables.

Ej: "Oíd mortales, el grito sagrado, (10)
libertad, libertad, libertad..."

a. Algunos decasílabos están divididos en dos hemistiquios (hemistiquio es cada una de las dos partes en que se dividen algunos versos.)

Ej: "Sobre la arena grabó mi nombre,
y leve viento lo arrebató..."

J. Endecasílabos (de once sílabas) Llamados también heróicos. En la poesía española se emplean consciente y sistematicamente desde el comienzo de la influencia italiana, siglo XV.

Ej: "Se entró mi corazón en esta nada (11)
como aquel pajarillo, que volando..."

K. Dodecasílabos (de doce sílabas)

L. De trece sílabas

M. De catorce sílabas

N. De quince sílabas (muy poco frecuentes)

O. De dieciseis sílabas (dos octasílabos puestos a continuación)

III. LA POESIA (EPICA, LIRICA, DRAMATICA, POESIA Y MUSICA)

A. La épica (el poeta se inspira en lo objectivo, lo externo)

1. cantares de gesta

2. romances narrativos

3. epopeyas -- poema o conjuntos de poemas épicos representativos de civilización.

   Ej: La Iliada y La Odisea, La Divina Comedia, Los Romances (de España)

B. La lírica (el poeta se inspira en su interioridad. Es la poesía subjetiva, íntima; el poeta nos expresa sus proprios sentimientos: alegría, dolor, entusiasmo, nostalgia)

1. la oda: nace del entusiasmo o de la admiración del poeta por la cosa que canta.

2. la elegía: poesía inspirada en un gran dolor.

3. la canción: de tono ágil y que presta para ser cantado.

4. la sátira: tiene como fin zaherir, ridiculizar vicios, costumbres. Si es violenta se llama apóstrofe.

5. la letrilla: ligera y sencilla, tiene un estribillo que se repite generalmente al comienzo o al final de cada estrofa.

6. el soneto: de catorce versos (4 4 3 3) los tercetos finales sintetizan el pensamiento o tema poético del poema.

7. el madrigal: composición breve en la que se canta con delicadeza un afecto inspirado por el amor.

8. la égloga: poesía pastoril dialogada.

C. La dramática (se caracteriza por la acción, los personajes, y el diálogo.)

1. géneros dramáticos mayores:

   a. la tragedia

   b. la comedia

   c. el drama

2. géneros drámaticos menores:

   a. el sainete

   b. el entremés

   c. el auto sacramental

D. Poesía y música

1. ópera (si es toda cantada)

2. zarzuela (si es hablada y cantada)

ADDENDUM TO POETRY UNIT, CONT'D

COMPOSICIONES DE ESTUDIANTES

I. Pato (Blas de Otero) --Análisis -- Siglo Veinte, p. 55 -- Deborah Smith
Laurel Senior

Pato --¡Qué título para un poema! Sin embargo, recibe mucha atención y el lector quiere leerlo. Quiero confesar primero que no soy analista profesional y por eso no quiero decir mucho de la estructura del poema.

Me doy cuenta de que hay rima en este poema pero no es entre cada línea sino cada verso; y en general es rima asonante como mundo -- vagabundo; pasaporte -- norte; y fronteras -- danzaderas. Existe sin embargo, rima consonante como pato y rato, y río y lío pero no domina este tipo. Es imposible saber que la denotación y conotación nos da algo que sobra porque no tenemos el poeta para leérnoslo. Aunque no hay símiles y metáforas las resultadas son como serían porque el poeta usa otros modos para convencernos que, por ejemplo, el pato es vehículo. También hay símbolos. El pato es el más importante. Representa la libertad e todos los estorbos y obstáculos que produce hoy día nuestra sociedad moderna. Hay también palabras que simbolizan la burocracía.

Algunas veces tal vez hay aliteraciones como con el p -- "pato para viajar sin pasaportes," pero creo que no hay ninguna onomatopeya ni hipérbole.

El tema del poema es muy valoroso. Expresa la necesidad de simplificar la sociedad complicadísima de hoy en órden que todos puedan comprenderse a sí mismos, y el uno al otro, o sucumben a las máquinas -- más específico -- sucumben al defecto inolvidable del hombre: su hambre insaciable por el poder.

II. Análisis de La plaza (José Angel Valente) -- Siglo Veinte, p. 45
por Robert Pariseau
Laurel Senior

En La plaza tenemos otra vez las contemplaciones de un autor sobre el destino de España. La plaza es una representación de España; es la herencia española, protegiendo todo el bien de la vida española ("la sombra"). En el pasado, los jefes hablaron a los españoles aún unidos por su herencia, quienes sintieron aún el patriotismo y el respeto por su gran patria ("fue la patria un nombre más extenso de la amistad o del amor"). España era un poder unido, haciendo salir fuerza de su habilidad para producir ("repartidas faenas"), de su herencia, y más importante de su unidad ("descomunales sueños... [y] palabras pronunciadas con idéntica fé"). Por esta razón solamente, España aún existe ("tal vez sólo por eso la piedra aún se levanta") porque su gente se han retirado en sí mismos, bien tímidos de lo que será, soñando del pasado. Todo lo que queda es un casco vacío ("donde ... mi mano toca ahora la soledad").

III. Comparación: Canto a España y Castilla -- Siglo Veinte, pp. 18;70

por Jay Finkelstein
Laurel Senior High School

Los dos poemas, Canto a España y Castilla, representan las ideas de los autores hacia su país. A Unamuno, Castilla es como una persona, como una madre, que él conoce muy íntimamente. Es una tierra feliz y tiene un ambiente que inspira sus ideas. Cuando él está en Castilla, su espíritu levanta. Unamuno dice que se divierte cuando está en Castilla. Sin embargo, a José Hierro, España no es tan feliz, sino vieja y seca. El dice que todavía hay algunos rayos de esperanza. España ya vive y él todavía vive por España. España es parte de José Hierro como Castilla es parte de Unamuno. El quiere mejorar las condiciones malas. Si España muriera, Hierro dice que sería hombre "sin memoria, ni historia, ni edad, ni recuerdos, ni pena," porque España es una parte tan importante de él. José Hierro cree en su país. La vieja moneda de plata no está enterrada ahora. Los dos autores tienen un respecto profundo por España.

Los autores escriben en estilos muy fuertes. Las palabras abarcan al lector. Los dos autores expresan sus pensamientos con sinceridad. Unamuno usa el simbolismo en Castilla porque habla a su país como habla a una persona. Pero José Hierro no usa este tipe de expresión. En su poema, España es solamente un país de que él habla.

Los dos autores tienen ideas semejantes. Saben bien que su país no es tan fuerte, ni tan importante en el mundo como era en el pasado. Pero España a estas dos personas siempre representará un país importante. Estas personas tienen orgullo en su país y éste es lo que Castilla y Canto a España dicen.

José Hierro muestra que todos los españoles no trabajan para mejorar su país. Dice que los hombres llegan a la muerte "tocando sus graves guitarras."

Unamuno expresa la idea de una religión fuerte en España con frases como "tiene en ti cuna el sol y en ti sepulcro y en ti santuario," y la expresión "ara gigante" que dice que el espíritu es parte de la tierra.

Los dos autores quieren pintar a España con palabras y también expresar sus ideas personales. Estos dos poemas representan buenas interpretaciones de la España verdadera y la España de los autores.

IV. Cuestionario -- Siglo Veinte, p. 398

Una palmera (Rosario Castellanos) -- p. 132

1. La poetisa ha visto algunas características femininas. A ella la palmera se parece a un pájaro (una garza). Una garza es hermosa y graciosa y éstas son características femininas. También,cuando la palmera mueve en el viento, canta la cintura de ella y esto es una referencia a una mujer cuando ella anda.

2. La palabra copa puede ser el cima del árbol o un vaso para vino. Es un juego de palabras. La poetisa dice que el cima de la palmera se parece a una copa (vaso) en que las lluvias fluyen de los cielos. Ella ha usado palabras muy descriptivas para pintar la pintura. El verbo verter es muy poético para describir las lluvias del cielo que entran en la copa de la palmera. Las palabras uno a uno representan las gotas del agua que caen del cielo.

3. La palabra desnuda es muy apropiada porque la palmera es un árbol sin ramas y sin muchas hojas. Por esta razón la palmera parece "sin ropa" en comparación a otros árboles con muchas ramas y muchas hojas. La palmera es "desnuda."

4. "Señora de los vientos" son las primeras palabras. Dicen que la palmera, a la autora, es como el dios del viento. Por esta razón, la poetisa mira a la palmera de rodillas con respeto y en gratitud.

5. La palmera comparte algunas cualidades con la poesía. Es alta, y la poesía es una alta forma de la literatura. Es desnuda, y la poesía es una pura presentación de los sentidos del autor. La poesía no tiene ideas artificiales. Es única, y la poesía es única. No hay otra forma de literatura que podemos comparar a la poesía. La palmera tiene simetría, y también la poesía tiene simetría. Como Joyce Kilmer ha dicho -- un árbol es más hermosa que un poema. En este aspecto, la palmera comparte muchas calidades con la poesía, y tiene más que la poesía no posee.

V. POEMAS -- de una alumna de años pasados de la señora Young de Bladensburg Senior High School

NADA

La estrella en el cielo
 conoce la luna.
La flor en el jardín
 conoce el agua.
La gente en la tierra
 no conoce nada.

¿QUIEN SOY?

¿Quién soy yo?
 Yo no sé.
¿Soy una persona en la tierra?
¿Soy una reina, una pobre?
 Yo no soy nadie sino yo misma
 Pero ¿Quién soy yo?

JUAN MORENO

Lloran las campanas
en la ciudad vestida de negro.
Juan Moreno se murió esta mañana.
Su esposa se lamenta,
y su novia también porque
Juan Moreno se murió esta mañana.
La gente reía y cantaba,
pero ahora están silenciosos.
Juan Moreno se murió esta mañana.
¿Quién fue Juan Moreno?
En realidad yo no sé, pero
Juan Moreno se murió esta mañana.
La luz del sol se murió
Paran de llorar las campanas pero
¡Juan Moreno se murió esta mañana!

SPECIAL NOTE: See unit on Newspaper and Magazine in this Guide for other student poems.

POEMA -- de una alumna de Surrattsville Senior High School de años pasados.

Un Poema de Navidad

Gente. . .
Sus pies dolientes
Continuaban las compras.

Mercantes. . .
Sus bolsillos llenos de dinero
Continuaban sonriendo

Cerveza, vino
Tequila y canciones
Continuaban fluyendo

Mientras el Niño
Acostado en el pesebre
Continuaba llorando.

COMMUNITY INVOLVEMENT

Because the Spanish-speaking population of our metropolitan area is rapidly increasing (currently estimated as 100,000), the Spanish teachers have a distinct advantage since the students are able to experience first-hand the relevance of this language in our own community.

Consequently, it behooves the Spanish teachers to become acquainted with the numerous social and commercial activities being conducted among the Spanish-speaking of this area, in order that they may guide their students in increasing their contacts with such persons. Thus there may evolve a greater cross-cultural understanding. Further, many Spanish-speaking persons need assistance, particularly when they arrive here for the first time. Our young people who are studying Spanish can be of help, even to the point of instructing them or their children in English.

American University, under the leadership of Mrs. Jessica Golden of the Spanish Department, has initiated a program of assistance to the Spanish-speaking students who are majoring in the language. It is called Proyecto Amistad.

A resourceful teacher and a group of enthusiastic Level IV or V students might launch their own "Proyecto Amistad" by making a few contacts.

Two important sources of information:

1. Radio Station WFAN-FM -- 100.1 megacycles -- an all-Spanish station of long standing in the Washington area. Has many items of information concerning the activities of the Latin community. UHF-TV, Channel 14 (WFAN) --associated with WFAN-FM. Channel 14 broadcasts the news in Spanish each evening from 7:30-8:00, on "El Show de Irigoyen." Mr. Irigoyen interviews each time someone from the Latin community, or someone whose work is significant for the Latin community -- "La entrevista de hoy." Some members of the class might write to Irigoyen asking him to visit their class.

2. El periódico -- a newly organized local newspaper for the Spanish-speaking.

Editor: Señora Stanley Chavez Coy
Offices: 2309 Calvert St., N.W.
Washington, D.C. 20008
Phone: 234-7522
Year's subscription -- $4.50 -- it is a weekly. Students can subscribe.

CONTACTS IN THE SPANISH-AMERICAN COMMUNITY--Patricia Levno

Concerning my work on this compilation of "leads" and specifics for students to utilize in their community involvement program, I must say that I derived so much pleasure contacting individuals (employers and employees) who are members of the Spanish-American community in the metropolitan area. They were all so very cooperative that my task was a joy. With every call I made the thought kept passing through my mind how open these people are and how easy it should be for students to make contact with them. It seems

that you can call just one Spanish-speaking person and you are assured of being able to obtain the name of another and another. In all instances I called business establishments with Spanish sounding names and went on from there explaining our program. Each time either the proprietor or the employees were of Spanish origin. The proprietors felt that rather than give me the names of their employees it would be better for the students to phone the business establishment and ask to speak with one of their employees (no names necessary) about our program, explaining first the program or why they are calling. Thus I have included the names of the businesses as leads instead of individual names. This is good since it fits well with our established purpose for the students to "involve" themselves. In some cases I was able to speak with employees directly and thus obtain their names and addresses.

The following is what I found:

Prince George's County

Contact:
The Alamo Restaurant
Riverdale, Md. (Call in the evening Thurs.-Sat.)
Ask to speak with: Sr. René Móntez Calderón (The leader of the two-member singing and guitar team known as "Los Renés")
or Sr. René Lafuente (The second member of the team)
or Señorita María Rivas (restaurant worker) (María's home address: 3900 Hamilton Street, Hyattsville, Md.

Campus Barber Shop
College Park, Md.
Ask to speak with: Sr. Julio Vegas (an employee who lives in Chillum Md. He told me that he had some friends who would also be interested.)

Don Bene Custom Tailor
8004 Flower Ave.
Takoma Park, Md.

Mercado Latino -- sells Latin American food, magazines, newspapers, and recordings.
Flower Ave., and Piney Branch Rd.
Takoma Park, Md.

One Hour Martinizing Cleaners
6855 New Hampshire Ave.
Takoma Park, Md.
Ask to speak with: Nina (the seamstress)

Washington, D.C.

Mr. Eric Black, Publisher and Managing Editor of
Inter-American Scene Magazine
Language Americas Assoc.
1250 National Press Bldg.

El Bodegón Restaurant
1637 "R" St., N.W.
Washington, D.C. (Call around 9 p.m.)
Ask to speak with: Mrs. Calahan

El Caribe Restaurant
1828 Columbia Rd., N.W.
Washington, D.C.

El Club de España
4839 Colorado Rd., N.W.
Washington, D.C.

Colony International Theater -- Spanish films on weekends
4935 Georgia Avenue, N.W.
Washington, D.C.

Georgetown Hairstylists for Men
1329 35th St., N.W.
Washington, D.C.
Ask to speak with: Luis Ruiz (the owner) or Fil González

La Fonda Mexican Restaurant
16th and "R" Streets, N.W.
Washington, D.C.

Miguel of Buenos Aires (Hairdresser for women)
5117 Mac Arthur Blvd., N.W.
Washington, D.C.

Omega Restaurant (Cuban)
1856 Columbia Rd.
Washington, D.C.

Ontario Theater --Spanish films all week
1700 Columbia Rd., N.W.
Washington, D.C.

Tío Pepe Restaurant
2809 "M" St., N.W.
Washington, D.C.

El Toledo Restaurant
1836 Columbia Rd., N.W.
Washington, D.C.

* * *

ADDITIONAL CONTACTS IN THE HISPANIC COMMUNITY OF THE METROPOLITAN AREA

1. CHANGE, Inc., 3313 14th St., N.W., Washington, D.C. Phone: 387-7200

   A community action organization set up to help groups with problems. They have a Spanish section headed by Mrs. Casilda Luna. They have organized TESOL classes in the District of Columbia schools.

2. Community Action Council, Montgomery County

   A representative from the Spanish-speaking community of Montgomery County serves on this council.

   Mrs. Emily de Mayo is a social worker assigned by the Council to work in the Spanish Community of Montgomery County. There is no comparable person in Prince George's County.

3. Office of Economic Opportunity
   Manpower Training Division
   Spanish Section
   OEO listing in telephone directory under U.S. Government.

4. U.S. Office of Education

   Spanish Section -- Mario Rodríguez

5. See unit on People of Puerto Rico, this Guide, for Puerto Rican organizations.

The churches of the metropolitan area are attempting to meet the various needs of the Spanish-speaking. They are a good source of information about activities pertaining to the Spanish-speaking.

Latin American Church of God
4100 16th Street., N.W.
Washington, D.C. Phone: TA9-4223

Iglesia del Buen Pastor
(Presbyterian)
Phone: 667-7534

Iglesia Adventista del Séptimo Día
(Seventh-Day Adventist)
401 Van Buren St., N.W.
Takoma Park, Md. Phone: 726-4111

Iglesia Pentecostés
Columbia Rd., N.W.

St. Matthew's Cathedral
Mass in Spanish each Sunday 6:30 p.m. Sponsors "Los Cursillos" -- social gatherings and discussion, and English classes.

St. Michael -- Silver Spring
Sunday mass in Spanish Phone:589-1155

St. Camillus -- Langley Park
12:15 Sunday mass in Spanish Phone: 434-8400

Shrine of the Sacred Heart
16th St., N.W.
Sunday mass in Spanish -- 5:00 p.m.
Phone: AD4-8000

Spanish Center -- operated by the Archdiocese to help Spanish-speaking people. Phone: 667-6645

7. All local boards of education are sponsoring TESOL programs both for day students, and evening classes for foreign born adults. For Prince George's County contact Adult Education Office, and Lincoln Center

Spanish teachers and students should be alert to local newspaper articles concerning the Spanish-speaking in our midst. Also, legislation is to be introduced in the Congress to help the District of Columbia implement programs. Investigating these matters might be an individual project for a Level V student.

8. El Centro Anglo-Español
2022 Hillyer Place, N.W.
Washington, D.C. Phone: 265-7115

There follows a project attempted by one class.

COMMUNITY INVOLVEMENT IN SPANISH IV/V

Fern Weiland
Laurel Senior

We, as educators and teachers know that the students profit more by actual experience than by vicarious learning. However, as Spanish teachers, how many opportunities do we offer our students?

At the end of last year in Spanish IV, I decided to try to bring students to the Spanish-speaking world, namely 16th Street and Columbia at Mt. Pleasant Roads in Washington, D.C. I wrote several letters to various sources, all of which came from the newspapers. I received one response from the Associate Director for Community Involvement Pilot District Project. This is the same project that is undertaking the teaching of Spanish to the policemen. (Pilot District Project; 16th and "V" Sts.,N.W.)

We wanted to have face to face contact with the people whose culture and history and language were so much a part of our daily lives. The students were tremendously affected. They made purchases in various stores. The articles they bought were interesting but the transaction took place in Spanish, which was exciting and relevant.

We stopped to speak to various people on the street, all of whom were Spanish-speaking. The youngsters found out that some were contented here in the United States. Others had plans to return to their native lands, while some who do return, come back to the United States to a more satisfactory life.

The fact that the students were communicating in Spanish gave them a tremendous sense of accomplishment. The policmen who guided us explained everything in Spanish. We were completely immersed in another world.

We ate lunch in a small restaurant typical of a small city -- Mexico or Puerto Rico. It was crowded so we all separated. The individuals at each separate table took charge of ordering their own lunch in Spanish and paying the bill. This trip left an indelible impression on the students.

They want to go back -- this time to interview several families, see their homes and the way they decorate and live. They forgot to include this on the tour. We also plan to visit the school where the policemen are learning Spanish. The Director told me he would be more than happy to arrange any tour that I may want. He made all the arrangements for us.

As a culminating activity I asked the students to write an article for a newspaper. There is an example of one student's work at the end of this report.

EL VIAJE A WASHINGTON, D.C.

por Kathy King, Laurel Senior
High School, (estudiante)

Las clases de español de Laurel Senior High School IV y V fueron a Washington, D.C. el 20 de mayo de 1970 a visitar la comunidad española.

Salieron de la escuela a las diez y media de la mañana por coches privados. Viajaron en las calles de 198, Route 29, y entonces la Calle 16.

Cuando llegaron, el señor García, y el señor Estrada les mostraron la comunidad española incluyendo las personas y los lugares donde viven.

Ellos visitaron las tiendas españolas. Hablaron con las personas y les preguntaron acerca de su vida.

Una española dijo que ella cree que todo el mundo puede obtener el mismo éxito si tratan de hacerlo.

Visitaron una tienda donde compararon cosas que se habían hechos en los países de habla española.

Andaron por el parque con árboles y bancos que los españoles usaban para pasar las horas libres.

Aprendieron que la policía está aprendiendo el español para que puedan ayudar a los pobres que no saben hablar inglés.

Cuando se han hecho la vuelta de toda la comunidad ellos comieron en el restaurante que se llama El Caribe. Allí pudieron comprar muchas comidas españolas. Por ejemplo, pollo asado y arroz con frijoles.

Después de la comida sabrosa dieron las gracias a los policías y salieron para Laurel. Llegaron a las dos y media de la tarde.

Les gustó el viaje y piensan que era una buena experiencia.

INDEPENDENT WORK OF STUDENTS

AND OF

STUDENTS - WITH - TEACHER

Several student papers are included here. Those on Argentina represent assignments or reports of individual projects in Level IV.

The resource and teaching unit on Venezuela was prepared by teacher and Level V student working together.

The student-prepared units and papers required a little editing and correction. Teachers should keep in mind that students' creative work with errors is superior to "recipe" exercises at this level.

* * * * *

The "Packet"on 20th century Bolivia was prepared be teacher and Level IV students.

A RESOURCE UNIT ON VENEZUELA

Rose Marie Felix
Friendly Senior High School
and
Sheryl Croft , Level V
student at Oxon Hill Senior
High School

I. Objectives

A. Students' -- to begin to know and understand the Venezuelans their character, their culture, and their country.

B. Teacher's --

1) To guide the students in finding out for themselves about the people and culture of Venezuela.

2) To change prevailing attitudes that some might have.

II. Methods

A. The teacher plans the unit together with the students to decide the best method of reaching the previously stated objectives.

B. In this planning stage, the students and teacher will prepare a list of topics to be investigated and plan activities based on these topics.

III. Possible topics of interest* (See Siglo Veinte, pages 228-235; 236-245; Tesoro hispánico, page 103; La América latina de ayer y de hoy, pages 311-319)

A. Geography

1) Location -- northern South America; Venezuela's coasts border on both the Caribbean Sea and the Atlantic Ocean.

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* Teachers should be reminded of the differences between a resource unit and a teaching unit. Step III in a teaching unit would be worked out with the students in the form of questions on topics elicited from them with guidance by the teacher; the facts in Item III are given here for background and as one source of information for both teacher and students. Students should consult this guide as they would any other source. The teacher might Thermofax this information for greater availability. Facts are relevant only when they help to answer larger questions, such as, How has petroleum affected the Venezuelan way of life? What does Venezuela owe to Simón Bolívar? Why? Why are the Communists active in Venezuela?

2) Diversification of the land area and climate:

a) The coasts of Venezuela are typical of the torrid zone -- the climate is hot and the vegetation is tropical.

b) To the north and west, the terrain is mountainous and the climate temperate. The Sierra Nevada de Mérida mountain range is located in this area and contains the highest peaks of the country: the Columna, the Corona, the Concha, and the Pico Bolívar.

c) In the central high plateau, the climate is temperate and great quantities of cacao and coffee are produced.

d) To the west between the Sierra Nevada de Mérida and the Colombian border is Lake Maracaibo where the majority of petroleum deposits are located. Maracaibo is now the second most important city of Venezuela.

e) To the south of the mountain range are the vast plains of the Orinoco River, where the inhabitants called "llaneros" (similar to the "gauchos" of the Argentine "pampa") raise cattle.

f) To the east, the Orinoco River makes an arc that encompasses the Guayana Plateau which makes up almost half of Venezuela's territory. In this area are found: Ciudad Bolívar (formerly Angostura), capital of the enormous state of Bolívar; the Caída del Angel (1,005 meters), the highest waterfalls in the world; and the Cerro Bolívar, a mountain of almost pure iron.

B. People

1) The population of Venezuela is very mixed; there are few pure Indians or Negroes.

2) In Venezuela there are various nationality or foreign "colonies."

a) The North American Colony -- North Americans who occupy executive positions in large North American companies. (Shell and Standard Oil Co. of New Jersey)

b) The Italian Colony -- much larger than the North American Colony, but less powerful economically.

c) The Portuguese Colony-- also a large colony, but one which occupies a more modest position in society.

C. Economy

1) Venezuela has concentrated its attention on the production of petroleum and industrial production.

2) There has been a movement of agricultural workers from the country to the large petroleum and industrial centers.

3) The high cost of living is explained, in part, by the fact that in Venezuela agriculture has not progressed much and, therefore, a large percentage of food must be imported.

4) Recently, due to the "agrarian reform" of the Democratic Action Party, agricultural production has risen.

D. History

1) Venezuela was discovered by Columbus on his third voyage in 1498.

2) In 1500, during an expedition on the western coast, Alonso de Ojeda gave the country its name.

3) In 1528, the King of Spain ceded Venezuela to the Welser family, German bankers from Ausburg.

4) In 1546, Spain rescinded the concession and Venezuela became a colony.

E. Culture

1) Popular dances such as the "joropo," "las turas," the "maremare," the "llora," and the "bailes de tambor" are a mixture of Spanish and native elements, often accompanied by maracas, the typical instrument of Venezuela. ("Danzas Venezuelas" is a Venezuelan dance troupe which gives an annual performance in Washington, D.C., sponsored by the Washington Performing Arts Society.)

2) Food -- in Venezuela there is an interest in regional cuisine: in Maracaibo "pescado en escabeche" and "huevos chimbos;" in Ciudad Bolívar "pasteles de morrocoy;" in Valencia "huacas;" and in Mérida the "baile."

F. Literature*-- the diversities in the regions are reflected in Venezuela's literature, as well as its music, dances, and cuisine.

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* Students investigating the literature of Venezuela should be required to read from the works of the recognized authors and to include this kind of material in their reports. See Siglo Veinte, page 236.

1) José Rafael Pocaterra (1889-1955), short story writer, describes the regions of Caracas, Maracaibo, Valencia, and the plains in his Cuentos grotescos.

2) Antonio Arraiz (1903-1964), poet, short story writer, and novelist was inspired by popular folklore in his stories and fables such as Los cuentos de tío Tigre y tío Conejo and El diablo que perdió la cola.

3) Pedro Emilio Coll (1872-1947), paints -- in ironic terms, at times satirical -- the townspeople.

4) Arturo Uslar Petri (1905 -), proclaimed one of the most original Spanish American thinkers, makes use of Venezuelan and universal themes in his stories and essays.

5) Mariano Picón Salas (1901-1965), essayist, who wrote an excellent interpretation of Spanish American culture in De la conquista a la independencia.

6) Rómulo Gallegos (1884-), dean of Venezuelan letters; his novels depict a mural of Venezuelan rural life in all its aspect. Some of his works are: Cantaclaro which describes life in the plains; Canaima depicts life in the jungles of the Guianas; Pobre negro describes life in the Barlovento region; and Sobre la misma tierra portrays life in the Lake Maracaibo region. In his masterpiece, Doña Bárbara, the novel's characters are symbolic and represent the struggle between civilization and barbarism. He also makes known his belief in the power of education through which it is possible to change man and his environment.

G. Politics

1) Emancipation of the Country

a) Began working secretly in 1808 under Francisco de Miranda.

b) Simón Bolívar returned from Europe to help fight in 1810.

c) Obtained independence on July 5, 1811.

2) Gran Colombia

a) Became a part of Gran Colombia under Bolívar, who was now their president.

b) Venezuela separated through secession from Gran Colombia in 1830, the year Bolívar died, forming a federal republic

(1) having twenty states
(2) having a federal district
(3) having a capital, Caracas.

3) Presidents of Venezuela

a) First president, José Antonio Páez (1830-46)

b) Conservative presidents governed (1846-70)

c) Three dictators followed:

(1) Juan Guzmán Blanco (1870-88)
(2) Cipriano Castro (1888-1908), power was taken from him by Congress
(3) Juan Vicente Gómez, most cruel of all
(a) Took power by force
(b) Had prosperous country during his control because of the discovery of oil
(c) Held power until 1935

d) Generals Eleazar López Cóntreras and Isaías Medina Angarita followed Gómez in governing, but with democratic ideals.

e) Rómulo Betancourt, head of reform party Democratic Action, led against the government in 1945 because of impatience to get his exiled leaders returned (exiled by Gómez).

f) Democratic Action gained 1947 elections and put in Rómulo Gallegos, who, in eight months, was overthrown by the same group of 1945.

g) A fourth disctator, Marcos Pérez Jiménez

(1) Under him there was much prosperity and good relations with the oil companies and the United States.
(2) Under him there was corruption, the control of the country by a clique of military adventurers, the suppression of public liberties, and the exile of such liberals as Betancourt.
(3) He fell in 1958 under the democratic wave following the fall of Perón in Argentina.
(4) He fled to Florida and lived well until Kennedy accepted the request for extradition.
(5) Finally left Venezuela for Spain, exiled.

h) Rómulo Betancourt elected president in 1958

(1) Was careful to maintain good relations with the

army, the English, the North American government, and the petroleum companies.

(2) Became a conservative who had rural support, but not the support from the workers of Caracas or the many intellectual leftists.
(3) Began movement of extreme left against Democratic Action -- Castro tried to overthrow Betancourt through accusations, but failed.

i) Raúl Leoni was highly incapable but became the 1964 president.

j) Rafael Caldera won the 1968 election as a minority candidate of COPEI -- Christian Democratic Party (the left wing of Democratic Action had split off under Prieto Figueroa to form MEP, Movimiento Electoral del Pueblo, thus splitting the votes.)

IV. SOURCES OF INFORMATION ON VENEZUELA AVAILABLE IN THE PRINCE GEORGE'S COUNTY LIBRARY

(Teachers should seek aid of their own school librarian to develop a list of sources available in that school. Also, this type of task would be valuable as an activity for two or three students. They could type the list, duplicate and distribute to the class. Credit would be given for this in the same manner as any other activity.)

Venezuela (General information)

918 M — MacEoin, Gary, Colombia and Venezuela and the Guianas, Time, 1965.

918.7 R — American University, Washington, D.C. Foreign Area Studies Division, Area Handbook for Venezuela, GPO, 1964.

B Ybarra — Ybarra, Thomas R., Young Man of Caracas, Washburn, 1941.

Venezuela --Description and Travel

591.987 — Beebe, Charles W., High Jungle, Duell,Sloan, and Pierce, 1949.

918.7 — Fergusson, Erna, Venezuela, Knopf, 1939.

918.7 — Garavini di Turno, Sadio, Diamond River, Harcourt, 1963.

918.7 — Ptak, Heinz P., Venezuela, Boll and Klemmerberg, 1941. (NOTE: available in Spanish and English.)

918.81 — Swan, Michael, Marches of El Dorado, London, Cape, 1958.

Venezuela -- Economic Conditions

987 — Wilgus, Alva C., The Caribbean, University of Florida, 1963.

Venezuela -- History

R 986 — Bernstein, Harry, Venezuela and Colombia, Prentice-Hall, 1964.

987 — Moron, Guillermo, History of Venezuela, Roy, 1963.

Venezuela -- Politics and Government

987.063 — Alexander, Robert J., Venezuelan Democratic Revolution, Rutgers University Press, 1964.

Local Organizations

Venezuelan International Airways (VIASA)
1025 Connecticut Avenue., N.W.
Washington, D.C. Phone: 223-1985

Venezuelan Embassy
2409 California Avenue, N.W. and
2443 Massachusetts Avenue, N.W.
Washington, D.C.

V. MAGAZINE SOURCES FOR INFORMATION ON VENEZUELA

Authors

Diary of Venezuelan literature
Américas 18:6-11 May '66

Booksellers and Bookselling

Technical Bookselling is Thriving in Venezuela
Publisher's Weekly 194: 78-9 Nov. 18, '68

Boundaries

Guyana vs. Venezuela
America 119:306 Oct. 12, '68

Caracas

Going Places, finding things in the ABC Islands and Caracas
House and Garden 134:66+ Nov. '68

Caroní River

Rivers in the making
Science America 216:84-88+ April '67

Climate

Amateur Scientist; study of the salty rain of Venzuela; periodic wind called alisio blows the calina fog away
Sci Am 215:136-8 Dec. '66

Colleges and Universities

How campus reds tried to take over a country; Central University in Caracas
U.S. News 62:37-8 Jan. 16, '67

Commerce

Venezuela broadens air freight exports
Aviation Week and SPCA Technology 84:47+ April 11, '66

Communism

Castro terrorists on the move again
U.S. News 61:8 Dec. 26, '66
Rooting out the rebels
Newsweek 68:36 Dec. 26, '66
War on subversion
Time 88:29 Dec. 23, '66
How campus reds tried to take over a country; Central University of Caracas
U.S. News 62:37-8 Jan. 6, '67

Cookery

Venezuelan Tea Party
McCalls 93:120+ Sept. '66

Dancing

Danzas Venzuelas and Yolanda Moreno: Hunter College Assembly Hall
Dance Mag 43:26+ Feb., '69

Description and Travel

Vivid Venezuela
Holiday 44:42-5 Aug., '68
By car into Venezuela's high jungle
Sunset 136:34+ Mar., '66
Caracas' 400th: Bolivar and bulldozers
Sat. Rev. 50:94+ Jan.7, '67
Personal Business: new winter vacation spot
Bsns world p. 171-2 Nov. 12, '67
Picture portfolio: Venezuela
Travel 126:50-5 July '66

Economic Conditions

Peasants in Volkswagens
America 118:309 Mar. 9, '68
Venezuela: calmer times make better growth
Bsns World p. 66 Nov. 9, '68
Venezuela: the race against time
Dun's Review and Modern Industry 94:62-5+ July '69
Progress in Venezuela
Current History 53:270-4+ Nov., 67
Democracy for Venezuela?
Current History 51:284-90+ Nov., '66

Elections

Election à la mode
New Repub 160:15 Jan. 4, '69
Jolly Green Giant
Time 92:38 Dec. 13,'68
Shift to the Right
Newsweek 72:56 Dec. 16, '68

Foreign Relations

Pocket Revolution: Venezuela aids secessionist coup attempt in disputed area of Guyana
Time 93:31-2 Nov.29,'68

General

Inside Venezuela
Reader's Digest 88:147-8+ Mar.,'66

Guayana

Venezuela's New El Dorado
Reader's Digest 93:11-15 July ,'68

Guerrillas

Cuban Intervention Cited in Report
Américas 19:8-14 Sept.,'67
Father and Son
Newsweek 69:59 April 10, '67
End of Lt. Hilton
Newsweek 68:49 July 4,'66

History

Angostura
Américas 21:2-6 May, '69

Industries

Hard Times Hit a Rockefeller Enterprise
Bsns World p. 60 July 26, '69
It takes 20 years to learn the ropes: IBEC set up by Nelson Rockefeller in 1947 to encourage private enterprise in underdeveloped lands
Bsns World p. 74-6+ Feb. 4, '67

Indians of South America

Bruce Olson and the man-killing Motilones
Reader's Digest 96:128-33 Mar.,'70
Jungle Journal
Esquire 65:44+ May,'66

Yanomamo, the fierce people
Natural History 76:22-31 Jan.,'67

Margarita Islands

Tropical Trade-winds Islands
Home and Garden 46:145 Oct.,'68
Island of Pearls
Travel 128:45-9 Dec., '67
Pearls of Margarita
Américas 19:8-14 Aug.,'67
Venezuela's offshore island resort
Sunset 138:66+ May,'67
On a clear day you can flee forever
Holiday 40:24+ Aug.,'66

Music

Festival and congress in Caracas
Américas 18:38-9 Nov.,'66

Natural Resources

Venezuela; there's more to it than oil: ore, power, and new industry lure U.S. companies
Bsns World p. 178-80+ Nov. 12, '66

Petroleum Industry and Trade

Jam in Mideast Oil Could Aid Venezuela, but --
U.S. News 62:84-5 June 12, '67
Polar game where talk was the pay-off
Nations Bsns 58:82-3 Jan.,'70
Friction in oil
Time 87:84 Jan. 28, '66

Politics and Government

Continuismo vs. Change
Time 92:43 Nov. 29, '68
Down to the wire: presidential election campaign
Newsweek 72:52 Dec.2,'68
Man of el cambio
Time 93:30 May 2,'69
Progress in Venezuela
Current History 53:270-4+ Nov.,'67
Gone, the bold rebels; swindling forces of the FALN
Newsweek 67:42 Feb. 7,'67

Political Parties

One war that the Communists are losing; defeat of Armed Forces of

national liberation
U.S. News 61:86-8 Nov. 14, '67

Tourist Trade

Picture Portfolio -- Venezuela
Travel 126:55 July '66

Venezuela and the United States

Inaugurate undersea telephone cable
Dept. of State Bulletin 55:274-5 Aug.22,'66

Yachts and Yachting

Greetings or gunboats? Visiting Venezuela by yacht
Yachting 122:47+ Nov.,'67

VI. ACTIVITIES

(All material must be rendered into Spanish for reporting purposes.)

A. Group reports (teacher sums up most important points)

B. Individual reports (may be followed by a quiz)

C. Panel discussions

D. Student-led class discussions

E. Written reports by individuals or groups

F. Term paper

G. Long range project

H. Movies

I. Student-led interview of resource speaker

VII. Culminating Activity

A. Evaluation

1) Written test.

2) Oral questioning.

3) Essay (general or on a specific topic discussed.)

4) Evaluation of entire unit by students and teacher, with any suggestions for changes in procedures for next unit.

5) Over-riding Question: Do students feel that the teacher and student objectives (stated in Item I) have been achieved to a reasonable degree?

B. Trip to the Venezuelan Embassy or the Pan American Union.

C. Putting together a class book containing the written reports.

A PROJECT ON 20TH CENTURY BOLIVIA

(May be used as a source of information)

Patricia G. Levno
Northwestern High School

EXPLANATION OF PROJECT

The following project grew out of a unit which one of my Spanish 4 classes had on the independence of Latin America and Simón Bolívar. The background is this: after we finished the unit, I formulated some new behavioral objectives for my students. I decided to have them do some independent research on some aspect of Latin America since the independence movement. When I presented my idea to the students they seemed interested and we together chose for the framework of the reports the title: "Latin America, 1824-1969: Two Centuries of Progress". At that point the students chose their topics which were the following: 1) The Life of Simón Bolívar; 2) The Declaration of the Rights of Man; 3) The Economic Situation of 19th and 20th Century Latin America; 4) The Political Situation of 19th Century Latin America; 5) The Effects of the Incan Culture on 19th Century Latin America; 6) Bolivia: Politics, Government, and Religion in the 20th Century; 7) Religion in Latin America in the 20th Century; 8) The Influence of the Music of the Incans in the 20th Century. After the projects were turned in to me in written form to be later delivered orally to the class by students, two of my girls came to me and told me that they had developed an interest through their projects in the Incan music and its influence on the dance in Latin America. They informed me that they had looked up some Incan Latin American folk music and learned to play it on their flute and guitar. They also told me that they had asked two Bolivian girls in the class to teach them how to dance to this music and that the latter had consented to do so. At that point they asked me if they could play their music one day soon for the entire class and have the Bolivian girls dance to the music. I consented immediately and set up the 19th of December for the performance. On the 19th I brought my 8 mm movie camera to school, filmed the Bolivian girls dances and had one of my boys tape the music played by two of my other students to accompany the girls. As the students performed the other students in the class were very enthusiastic watching everything very attentively and clapping at the end of each number performed. That very day I decided that with the written reports which I had received on Bolivia (politics, government, religion, and music), the film of the dances, the music on tape, and some vinyl lift transparencies of various aspects of life of Bolivians which I made from some "National Geographic" photographs, that I could make a self-contained programmed study unit on Bolivia for the library as my project for Ed. 189-H. This is how our project came about.

What the project contains:

It is an independent study unit (packet) on Bolivia containing the following: 1) An introduction to the user telling him what the packet has to do with, information about a reference source to accompany the packet, how to use the materials, and how to self-evaluate; 2) Two student reports on Bolivian politics, government, religion, and music. (You will find the reports in Spanish. They will be translated to English by their authors before being submitted to the library); 3) A Super 8 mm film of

Bolivian students dancing to traditional Incan folk music; 4) A tape of Incan folk music to accompany the film (the tape has the number indications for the songs or music on the back of the tape box. The tape of course was made by the students); 5) Seven vinyl lift transparencies of Bolivia and Bolivians; 6) Evaluative test; 7) Evaluative test answers in envelope.

My conclusions:

I am overwhelmed by the enthusiasm on the part of my students. I had no idea that some of them would put themselves into their projects so personally. Judging all the reports together I feel that they were very well written and researched.

STUDY UNIT PACKET ON 20TH CENTURY BOLIVIA

DIRECTIONS FOR USING PACKET:

1. The user of the packet may wish to know the name of a supplementary reference source readily available in this library to accompany this packet. The reference source is an article entitled "Flamboyant Is the Word for Bolivia", Vol. 129, No. 2, February 1966, National Geographic Magazine.

2. For maximum understanding of the materials found in this study packet it is advised that the user follow this order while studying contents.

   A) Read the report entitled Bolivia.

   B) Read the report entitled The Influence of Incan Music Today.

   C) Look at transparencies (in order 1-7) and read accompanying script.

   D) Set up Super 8 mm projector with the film of the dance and set up the accompanying tape on available tape recorder (*Note that the numbers corresponding to where the songs can be found on the tape are marked on the back of the tape box.)

   E) Take self-evaluative test (The test is typed and is marked with a green check at the upper right hand corner.)

   F) Check your answers by the answer sheet found in the white envelope. (Note: If difficulty is found in taking the self-evaluative test put test aside and re-read the two reports listed under A and B above.)

NOTE: The filmstrip and tape may be borrowed from Northwestern High School, Adelphi Road, Hyattsville, Maryland.(Write to librarian)

* Todos estos datos vienen de un informe de Miriam Ruiz, Español 4, Northwestern Senior High School.

BOLIVIA

Política

Después de la guerra del chaco ocurrieron en Bolivia varios túmulos políticos que culminaron en la revolución de 1952 y la tona del poder por parte del Movimiento Nacional Revolucionario, dirigido por el presidente Víctor Paz Estenssoro, quien llevó a cabo reformas económicas y sociales que transformaron las viejas estructuras. Paz Estenssoro gobernó hasta 1956. En las elecciones de ese año triunfó Hernán Siles Zuazo, también miembro del Movimiento Nacional Revolucionario. En 1960 Paz Estenssoro volvió al poder por segunda vez. Hasta 1966.

Gobierno

El ejecutivo. Lo ejerce el Presidente de la república elegido juntamente con el Vice-presidente por sufragio universal y por un período de 4 años. Debe tener por lo menos 30 años de edad. El presidente nombra un gabinete de 14 ministros (de Relaciones Exteriores y Culto, de Defensa Nacional, de Gobierno Justicia, e Inmigración; de Hacienda y Estadística, de Educación, de Cultura, Información y Turismo; de Obras Públicas y Comunicaciones, de Minas y Petróleo, de Economía Nacional, de Agricultura Ganadería y Colonización; de Trabajo y Seguridad Social; de Salud Pública; de Asuntos Campesinos, y un Ministro Secretario.)

El legislativo. Consta de dos cámaras. Senado -- 27 senadores -- tres por cada departamento. Mayores de 30 años elegidos para un período de seis años renovables por terceras partes cada 2 años y cámara de diputados (102 miembros mayores renovables por mitades cada dos.)

Judicial. Está formado por La Corte Suprema (10 magistrados mayores de 35 años, designados para un término de 10 años.) Las cortes de Distrito y otros Tribunales y Juzgados. Tienen derecho al voto todos los mayores. (Hombres y mujeres) de 21 años. La sede del gobierno es la Paz donde residen los poderes ejecutivo y legislativo; la capital constitucional es Sucre, donde radica La Corte Suprema de Justicia. La República está dividida en 9 departamentos éstos en provincias y éstas en cantones. Las autoridades políticas departamentales, provinciales y cantonales son nombradas por el ejército. En el municipio cuya autoridad y autonomía garantiza la constitución funcionan Consejos-Deliberantes.

Religión. Desde 1961 hay separación de la Iglesia del Estado. Existe libertad de cultos. Hay 339 parroquias católicas. Está regulado el divorcio. El matrimonio civil es obligatorio.

(Toda la información en este informe viene del libro Siglo Veinte.)

*Todos estos datos vienen de un informe de Margarita Chapman, Español 4, Northwestern Senior High School.

LA INFLUENCIA DE LA MUSICA DE LOS INCAS HOY

La mayor parte de la música de los países latinos como el Perú y Bolivia tiene orígen en la música de los incas. La influencia de la música inca también es mucho en Chile y en el Ecuador.[1]

Los españoles trataron de suprimir la expresión musical de los indios.[2] No tenían éxito. Algunos hombres de la Iglesia Católica usaron la música india para sus propósitos -- convertir a los indios.[3]

Los instrumentos de los incas: En su música los indios, de hoy y del pasado, usan panpipes, pitos, y trompetas y campanas chinescas de madera.[4] El instrumento más típico de su música es la quena, una flauta vertical.[5]

Para su música, los incas usaban una escala musical que tenía cinco notas por octava, es decir, una escala. Hay varias razones posibles que explican eso. Es posible que los indios hallaran la escala más fácil para cantar, tal vez querían una escala de cinco tonos porque el número cinco tenía importancia en su religión.[6]

Raoul d'Harcourt, que era un estudiante de la música inca, reconocía tres escalones de desarrollo en la música del Perú. Primero, había melodiás de orígen inca puras en la escala. Segundo, la escala "Pentatonic" fue cambiada por la europea. Actualmente, la música del Perú y Bolivia también usa el adorno musical de la música europea retiene la melancolía de canciones incaicas.

Los incas tenía tres tipos de música, Huanca, Harawi, Huaiño.[8] Huanca es la música que usaban en sus ceremonias, religiosas y públicas. Harawi es la música íntima, del amor y cosas así. Se toca por la flauta, o se canta sin el acompañamiento de ningún instrumento. La música de baile es Huaiño. Hoy día hay dos bailes nombrados el Huaiño, uno es boliviano, el otro es peruano.[9] El Huaiño boliviano es el baile nacional de Bolivia.

Conocemos hoy la música de los incas gracias a los indios que sobrevivieron la conquista de sus tierras. Un indio de ciento diez y siete años nos dió el Himno al Sol, un noble aire inca.[10] Carlos Vega, un colector de folklórica india dijo, "Cuando agoniza un anciano analfabeto, parece que se quema una biblioteca."[11]

La música delas montañas del Perú y Bolivia es en gran parte música india, y los instrumentos de las costas peruanas y chilenas son de orígenes indias. La influencia inca en la música latina todavía existe, y es mucha.

1. C.A. Burland; Peru Under the Incas; página 11.
2. N. Slonimsky; Music of Latin America;"In 1614, the Archbishop of Lima ordered the confiscation of all Indian musical instruments in his bishopric." página 47.
3. N. Slonimsky; Music of Latin America; "Parallel to the suppression of

native music, attempts were made by some ecclesiastics in Peru to turn the native art to Christian use."; página 270.

4. C.A. Burland; Peru Under the Incas; página 79.
5. N. Slonimsky; Music of Latin America; página 269.
6. N. Slonimsky; Music of Latin America, página 50.
7. N. Slonimsky; Music of Latin America, página 50. D'Harcourt is the author of "La Musique des Incas et ses Durvivances," printed in Paris in 1925; page 197.
8. N. Slonimsky; Music of Latin America, página 367.
9. Elena Paz; Favorite Spanish Folksongs; páginas 26 y 64.
10. N. Slonimsky; Music of Latin America;páginas 58 y 59. Daniel Robles, "One day Sanchez invited me to go hunting. Later, having regaled me with a splendid heron he had shot that morning, he said to me: 'You will now hear the hymn we sing to the Sun.' And he intoned this mystical chant, saved from oblivion in the silent memory of an ancient Indian."
11. N. Slonimsky; Music of Latin America; página 39.
12. C.A. Burland; Peru Under the Incas; página 129.

BIBLIOGRAFIA

1. Nicolas Slonimsky; Music of Latin America; N.Y.; 1945.
2. C.A. Burland; Peru Under the Incas; N.Y.; 1967.
3. Elena Paz; Favorite Spanish Folksongs; N.Y.; 1965.
4. Florence Botsford YWCA; Botsford Collection of Folksongs; pp. 105, 106; N.Y.; 1922.

SELF - EVALUATIVE TEST: TWO PARTS

*Note. Do not write on test sheet. Use a clean sheet of paper and write numbers to correspond to test sheet. Place answers next to numbers.

PART I: FOR REPORT ON POLITICS, GOVERNMENT, AND RELIGION OF BOLIVIA

1. After the war of the _____ there were many political changes in Bolivia which resulted in 1952 in the _____ and the rising to power of the National Revolutionary Movement.

2. President Victor Paz Estenssoro brought about _____ and _____ reforms and transformed the old structures of government.

3. Concerning the executive branch of the government, the president is elected by what form of suffrage? _____ (Suffrage is voting).

4. Concerning the legislative branch, it consists of _____ parts: the _____ and the _____. The senators serve for __ __ years and the deputies for _____.

5. Concerning the judicial branch, it is formed by the _____ court. The judges serve for _____ years.

6. The Republic of Bolivia is divided into _____ departments, these in provinces and cantons. The political authorities for the provinces and cantons are named by the _____.

7. Concerning religion, since 1961 there is a separation between Church and State. Divorce is _____ and civil marriage is _____.

BEFORE GOING ON TO THE SECOND PART CHECK YOUR ANSWERS WITH THE ANSWER SHEET FOUND IN THE WHITE ENVELOPE.

NOW GO ON TO SECOND PART

PART II: FOR REPORT ENTITLED "THE INFLUENCE OF THE INCAN MUSIC TODAY"

1. The major part of the music of Latin American countries has its origin in the music of the _____.

2. During the early period of conquest in Latin America the priests used _____to convert the native indians.

3. The instruments used in this traditional music of yesteryear and of today are: _____,_____,_____, and _____. The most typical of their instruments is the _____.

4. The Incans used a musical scale of _____ notes. Maybe they had this number of notes because it has importance in their religious system.

5. Today the music of Peru and Bolivia uses the musical adornment of _____

music. But they retain the _____ of the indian songs.

6. The music of ceremonies was called _____. The music of love was called _____. The music of the dance was called _____. This last type of dance is the national dance of Bolivia.

7. The music of the mountains of Peru and Bolivia is mostly _____ music. The instruments of the Peruvian and Chilean coasts are of _____ origin.

NOW CHECK YOUR ANSWERS WITH THE ANSWER SHEET CORRESPONDING TO THE SECOND PART

ANSWERS FOR SELF-EVALUATIVE TEST

PART I:

1. Chaco; revolution
2. economic and social
3. Universal; 4; 30; 14
4. 2; senate and deputies; 6; 4
5. Supreme; 10
6. 9; army
7. regulated; obligatory

PART II:

1. Incas
2. the indian music
3. the panpipes, the pitos, trumpeta and chinese bells of wood; flute
4. 5;
5. european; melancholy
6. Huanca; Harawi; Huaiño
7. indian; indian

NOW REPLACE ALL CONTENTS OF PACKET IN ENVELOPE AND RETURN TO LIBRARIAN

SOCIOLOGÍA DE LA ARGENTINA
(Educación)

(Can be reproduced and used with students)

Un informe por Justina Harley
Profesora: Jane Ahern

Introducción

Los niños de la Argentina son muy diferentes en su vestido y educación. Sin embargo, su razonamiento es muy práctico y substancial. Las costumbres no han cambiado mucho en los últimos años. La educación, es más o menos igual que la de los Estados Unidos. La vida social es muy diferente a causa de las costumbres.

Yo discutiré las costumbres, la educación, y las escuelas de la Argentina en este informe.

Los muchachos llevan uniformes en las escuelas de la Argentina, en vez de las blusas, camisas, y los vestidos como en los Estados Unidos.[1] En la Argentina, todos los estudiantes deben llevar esta ropa. Realmente, todas las personas en la escuela, hasta el director, la secretaria de la escuela y los profesores, deben llevarlos. La idea del uniforme es porque todos parecen semejantes sin llamar la atención a la riqueza o la pobreza que tenga.[2]

Todas las escuelas de la Argentina, privadas, públicas son de inspección central.[3] Ellas deben tener el mismo método de enseñanza. Las escuelas pueden dar parte de su instrucción en la lengua española, aunque, ellos han establecido las escuelas inglesas, americanas, francesas y alemanas.[4]

Muchas escuelas públicas tienen una sesión, pero algunas veces hay tantos estudiantes que hay dos sesiones; una por la mañana y otra por la tarde.

En los últimos veinte y cinco años, las escuelas elementales de la Argentina reciben un <u>influjo</u> de sesenta y ocho por ciento más de estudiantes.[5] Usualmente los niños van a la casa para almorzar. Muchas clases de la Argentina parecen diferentes de las clases en los Estados Unidos en que son impersonales y la instrucción parece más formal. El año escolar de la Argentina comienza en marzo y termina en noviembre.[6] (Esos son los meses de otoño e invierno al sur del ecuador.)

Los niños de la crianza tienen el mismo programa como si estuvieran en los Estados Unidos; con la excepción de que aprenden a escribir.[7] Cuando ellos tienen seis años, comienzan la escuela elemental y aprenden las asignaturas de las matemáticas, la geometría, el español, la geografía, la historia, la ciencia y el estudio de la naturaleza, la defensa civil, la música, el arte y la economía doméstica para las chicas.[8]

Las reglas de asistencia en la Argentina no son siempre estrictas porque los estudiantes tienen muchos obstáculos; por ejemplo, en la ciudad y distritos montañosos, el invierno, las malas calles y las largas distancias.

Si un estudiante de la Argentina no quiere ir a una universidad, entonces debe saber el tipo de la escuela a que quiere ir cuando tiene trece años.

Hay muchas posibilidades para ayudarle a decidir:[9]

1. Colegio nacional -- una escuela general y secundaria para los chicos que les preparan para la universidad.
2. Liceo de señoritas -- colegio nacional para las chicas.
3. Escuela normal -- la escuela que prepara a los estudiannes para hacerse los maestros de escuelas elementales.
4. Escuela de comercio -- la escuela para los puestos generales, que les prepara para secretaria, matemáticas, y otras asignaturas.
5. Escuela industrial.
6. Escuela profesional.
7. Escuelas de enseñanza artística -- les preparan para los puestos en el campo de la música, el arte, baile y otras cosas artísticas.

Todas las escuelas secundarias dan el ciclo básico durante los primeros tres años, entonces la especialización comienza.[10]

No es necesario asistir a la universidad para ser profesor de escuela elemental. El último de los dos años en la escuela secundaria es lo mismo que en la escuela normal. La instrucción de los profesores de la elemental durante los dos años después de ciclo básico sería, psicología, filosofía, y la práctica de enseñar.[11] Sin embargo, si quiere enseñar en la escuela secundaria y ha terminado la escuela normal, entonces debe estudiar cuatro años más en el Colegio nacional o Liceo de señoritas y recibir su bachillerato.[12]

Después los estudiantes de la escuela secundaria reciben las asignaturas para su futuro, entonces su programa es determinado por el gobierno y consiste en diez a quince asignaturas cada año.[13] Los alumnos de la escuela secundaria deben contribuir muchas horas cada día en la clase de preparación.

A los alumnos se les ha calificado en una escala de uno a diez; diez es excelente y cuatro es notable.[14] Si sale bien, entonces puede ir a la universidad que quiera.

El ir a la universidad de la Argentina es diferente que el ir a una universidad en los Estados Unidos. Es como si fuera la vida en el colegio nacional. En la Argentina no hay una vida de dormitorios.[15] Los alumnos van a las conferencias, hacen asignaciones y al final del año toman los exámenes finales.

Los estudiantes aprenden mientras están en el colegio que son los líderes del futuro y tienen una responsabilidad de participar en el gobierno.

La Federación Universitaria Argentina o F.U.A. es la organización más poderosa en las universidades.[16]

La vida social de los jóvenes es muy diferente de la vida de los jóvenes en los Estados Unidos. La familia es muy importante y tiene muchas fiestas.

Las escuelas de la Argentina parecen bien organizadas pero yo prefiero las escuelas de los Estados Unidos porque hay muchas oportunidades para otros planes si yo cambio de idea. Me gusta nuestro sistema de educación pero la educación de la Argentina es muy interesante.

Anotaciones

1. "Social Conditions," Encyclopedia International, Volume I, page 572.

2. Olden, Sam, Getting to Know Argentina, "Clothing and Costumes;" page 11.

3. Hall, Elvajean. The Land and People of Argentina, "Education," page 106.

4. Ibid, page 106-107.

5. "Social Education," Encyclopedia Britannica, Vol. 2 page 370.

6. Carpenter, Allan, Enchantment of South America - Argentina. "Education," page 45-45

7. Op. cit, page 370.

8. Hall, Elvojean. The Land and People of Argentina, "Education," page 108.

9. Ibid, page 109-110.

10. Ibid, page 110.

11. Ibid, page 111.

12. Ibid, page 111.

13. "Social Conditions," Encyclopedia International, Vol. I, page 572.

14. Op. cit., page 109.

15. Olden, Sam. Getting to Know Argentina, "Education," page 45.

16. Carpenter, Allan. Enchantment of South America - Argentina, "Education," page 16, 17.

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LAS PROTESTAS EN LA ARGENTINA

(Can be reproduced and used with students)

Un informe por Wanda Trenary
Central Senior High School
Profesora: Jane Ahern

Esta es la época de las protestas; de los trabajadores, de los estudiantes, de las madres, de todos. El tema de las protestas comienza con la guerra de Vietnam y de Combodia hasta las faldas que las mujeres deben llevar. Estas protestas tienen fronteras pero pasa en todo el mundo. Sin embargo, quiero concentrarme en la Argentina.

Como es la costumbre echar la culpa a alguien, la Argentine echa la culpa a los malos ejemplos de los Estados Unidos. Aunque esto sea en parte la verdad, y en esto están de acuerdo los estudiantes de la Argentina, en gran parte se debe al estímulo causado por las demonstraciones y por la infelicidad general de las condiccones del mundo. También, las protestas han seguido el ejemplo de los próximos. Les daré unos ejemplos de las protestas rescientes y se podrá ver el por qué de las protestas.

En mayo de 1969, en la Universidad de la Argentina había mucha inquietud entre los estudiantes. Todos parecían estar en contra de los estudiantes. Entonces, un día los oficiales de la escuela decidieron aumentar el costo de la comida unos nueve centavos y aunque eso fuera algo muy pequeño, no les gustó a los estudiantes. Realmente la protesta empezó con una chispa pero las protestas duraron varias semanas y resultó en la muerte de tres estudiantes. Como muchas personas de hoy en día, los estudiantes tenían miedo de protestar por causa de los resultados.[1]

Al mismo tiempo, los trabajadores cerca de la universidad vieron la protesta y se unieron por dos razones: 1.) la simpatía y 2.) y por demonstrar al público las quejas que ellos tenían. (Como siempre sus problemas eran sobre jornal bajo y las horas largas.) Pero, en la misma forma que en la universidad, la policía estaba en la escena de las manifestaciones y esto sirvió para incitar a los que prostestaban. Los resultados fueron 230 arrestados, 300 heridos y 12 muertos. Una vez más hubo violencia y también esta vez fue por miedo a las protestas en masa.[2]

En enero de 1970, hubo otra vez, unas demonstraciones en la ciudad universitaria. La razón fue porque los estudiantes no tenían bastante voz en su gobierno. Esta vez no hubo violencia y los estudiantes dieron a conocer a las autoridades que ellos debían tener una parte mayor en su universidad.[3]

Ya hemos observado una protesta sin violencia y muy recientemente hubo otra. El nueve de mayo de este año hubo una manifestación voluntaria y voluminosa en Washington para protestar las guerras en Vietnam y Cambodia. Como en otros países, la Argentina tuvo protestas, también en simpatía con las de los Estados Unidos. Como en los otros países, las protestas expusieron sus sentimientos oralmente y por canciones y tuvieron un orador. Cuando sintieron que habían expresado sus ideas, dejaron de protestar.[4]

He presentado cuatro ejemplos de manifestaciones típicas en la Argentina. Traté de demostrar la razón, que implica y lo que para durante y después de cada protesta. Sin embargo el hecho más importante es la razón para explicar el por qué de las protestas que ocurren en la Argentina y decidir si los Estados Unidos tieneh una gran influencia sobre las protestas. Creo que muestra que nuestra nación no es tan importante, sino que las protestas son los productos naturales de este mundo moderno.

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862	Benavente y Martinez, J	Vida en verso. 1953
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Fiction	Uslar, Pietri, Arturo	Un retrato en la geografía 1962

SOURCES OF MATERIALS AND INFORMATION

Various sources of information and materials are given throughout this Guide, particularly in the sample units. Those sources are not repeated in this section. This listing contains a few specialized references.

Books for the People Fund, Inc. and The Bro-Dart Foundation
Offices in La Casita, Pan American Union (publishers of Proyecto-Leer Bulletin, a listing of adult and children's books in Spanish for schools and libraries. A student could investigate this movement as an individual project).

Center for Latin American Studies
University of Florida - Gainesville, Fla.

Centro Anglo-español
2022 Hilyer Pl. N. W., Washington, D. C.

The embassies of Spain and Latin American countries; and public libraries of the Washington area.

Dr. Hammond
McAllen, Texas - realia, magazines, etc.

Children's French and Spanish Libraries
4954 Mac Arthur Blvd., N. W., Washington, D. C. 20007
Phone 265-7115

American Association of Teachers of Spanish and Portuguese
DePuaw University
Greencastle, Indiana

Las Americas Bookstore
152 East 23rd Street
New York, N.Y.

Latin American Area Studies Programs
Write to OAS for list

Language Americas Association
National Press Bldg., Washington, D. C.
Eric Black, Executive Secretary
Publishers of Inter-American Scene; a subscription entered for each senior and junior/senior high school.

Pan American Union
Washington, D. C. 20006 (pamphlets)

Organization of American States (OAS)
Washington, D. C. (Bulletin of Information)

Office of the Commonwealth of Puerto Rico in Washington, D. C.

Spanish Music Center, Inc.
Belvedere Hotel
319 West 48th Street
New York, N. Y.

Troutman Press
Sharon, Conn. 06069
(Books about Puerto Rico)

U. S. Office of Education
Washington, D. C.
Mexican Desk (becoming broader to include other "hispanos" in the United States).

Materials Center of the Modern Language Association
62 Fifth Avenue, New York, N.Y. 10011
(Ask for lists)

Source Materials for Teachers of Foreign Languages
National Education Association
1201 16th Street, N. W.
Washington, D. C. 20036
Stock no. 381-11824

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Items of special interest

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1957: The Language Classroom
1958: The Language Teacher
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1967: Reading Report
1970: Foreign Languages and the "New Student"

Politzer and Staubach. Teaching Spanish: A Linguistic Orientation. New York, N. Y.: Ginn and Company, 1961.

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The National Interest of Foreign Languages, third edition. U. S. Department of State, 1961. Available at Governemnt Printing Office, Washington, D. C. 20025.

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*Teaching for Cross-Cultural Understanding. State Dept. of Education, Raleigh, N. C.

*Valette, Rebecca. Modern Language Testing. New York, N. Y.: Harcourt, Brace and World, 1967.

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Américas - Pan American Union, 17th and Constitution Ave., Washington, D. C., 20006. Monthly $4.00/year.

Foreign Language Annals, American Council on Teaching Foreign Languages, 62 Fifth Ave., New York, N.Y., 10011. Quarterly $5.00/year.

The American Foreign Language Teacher, 1300 Lafayette East, Detroit, Mich., 48207 (new in October 1970 - Vol. I, No. 1).

Modern Language Journal, 13149 Cannes Drive, St. Louis, Mo., October through May. $4.00/year.

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